



THE NEW YORK



# DRAMATIC MIRROR



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**MAURICE MAETERLINCK**

Author of the Fairy Play, *The Blue Bird*, to be Produced at The New Theatre on September 26

# PAUL SCOTT

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# The New York Dramatic Mirror

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## Instinctive Judgment.

**S**URPRISE WAS EXPRESSED by the Emperor of Germany the other day at the judgment in theatrical matters shown by what he termed "our working classes."

In a country where there are arbitrary distinctions of class, and where the lower orders of persons, so-called, are thought by the higher orders, so-called, to be of different clay, the display of appreciation for the best in drama by those who are assumed to lack knowledge of the arts that are seen in combination on the stage naturally may evoke wonder.

But really the accidents of birth and upbringing have less to do with the case than is commonly thought. All persons are born with the dramatic instinct, and while the circumstances of development in life may refine that instinct in some persons and leave it comparatively crude in others, it exists in those who enjoy the fewer advantages in breeding and in them will manifest itself in approval of real drama as surely as it manifests itself in the more finely critical.

In truth, it is a question whether the elementally fine and integral in drama is more quickly recognized by dilettante than by the common people. Those who study the arts in their relation to the stage are perhaps more apt to go wrong in judgment of essential things on the stage than persons whose minds are not filled with details and theories. To the less-cumbered mind a play appeals at once upon its merits more surely, perhaps, than it does to the mind that has reasons and standards for everything based upon relative knowledge more or less exact.

One carefully observing an audience at the play will see proof of this. The drama, in its better examples, at once strikes home to the less learned witness, while the more learned hesitates in response as he does also in judgment. And there is no surer means of determining the actual and abiding values in a play than by performing it before the average audience, the average audience being made up, for the most part, of what some like to call "common persons."

To the actor—and therefore to the manager—the best audience, a maximum number of persons, of course, being the first requisite, is the quickly and appreciatively responsive audience. And for the right play—meaning a play that adheres to the traditional requisites of drama, or a play, in other words, that will continue for some time to please without regard for topical or merely timely features—the average audience always has a hearty welcome.

The history of the drama and its greater exponents, too, proves what has here been said. No one can study the traditions of the theatre without noting the concurrence of approval between great actors and the humbler sections of their audiences. The great actors of "the palmy days," in fact, "played to the gallery"—or to the pit—because they found the warmest and most expert appreciation from those quarters. And the denizens of pit and gallery, like those who succeed them in the lower-priced precincts of the theatre, were and are judges of good plays as well as of good acting. There is an element of difference as to habit between the more cultured and the less cultured among audiences. That difference relates to the spontaneous and unrestrained enthusiasm of the common people when they are pleased and the acquired inhibition of emotion characteristic of the other sort of people. Yet even this has no conclusive bearing upon the fact that the humbler patron of the theatre is as sound a judge of drama as his fellow in better circumstances.

## Shakespeare and Molière.

**I**T IS ALWAYS INTERESTING, if it is not always instructive, to follow the fancies of essayists who have definite and familiar knowledge of a group of related facts, or of some great institution which closely concerns life. Such an essayist is BRANDER MATTHEWS, whose field is the theatre. In the current *North American Review* Mr. MATTHEWS projects interesting conclusions.

"MOLIÈRE is an artist always, and SHAKESPEARE is an artist only intermittently," he says, and he continues: "To push the comparison between these two great dramatic poets too far would be unfair to MOLIÈRE, since SHAKESPEARE is the master-mind of all literature. He soared to

heights and he explored depths, and he had a range to which MOLIÈRE could not pretend. His is the spirit of soul-searching tragedy, of youthful and graceful romantic-comedy, of dramatic-romance, of dramatized history; and in no one of these is MOLIÈRE his rival. But in the comedy of real life he is not MOLIÈRE's rival. In every variety of the comic drama MOLIÈRE is unequalled—in farce, in the comedy of situation, in the comedy of character, and in the comedy which is almost stiffened into drama yet without ceasing to be comedy. SHAKESPEARE's greatest strength is in tragedy, after all, even though he delights us also with comedy. MOLIÈRE is at home in comedy only, even though he had a latent tragic possibility. 'In depth, penetrativeness and powerful criticism of life, MOLIÈRE, comic as he is and not tragic, belongs to the same family as SHAKESPEARE and SOPHOCLES,' so MATTHEW ARNOLD maintains, pointing out that he had also 'one great advantage over SHAKESPEARE' in that 'he wrote for a more developed theatre, a more developed society.'"

Mr. MATTHEWS, perhaps, furnishes an adequate reason why comparison as between SHAKESPEARE and MOLIÈRE is hardly pertinent in his admission of SHAKESPEARE's supremacy. "The master-mind of all literature" naturally has no fellow in the art of his method or in the range of his creations. MATTHEW ARNOLD's statement, quoted by Mr. MATTHEWS, furnishes a second suggestion of the irrelevancy of comparison. Aside from the universality of SHAKESPEARE, set against the comparatively local field and vogue of MOLIÈRE, there is that difference in the ages and the theatres in which they worked that also forbids any comparison. SHAKESPEARE and MOLIÈRE were of very different times, and the Frenchman enjoyed the advantage of writing for a more artistic public as well as in a more modern environment.

The statement that "MOLIÈRE is an artist always, and SHAKESPEARE is an artist only intermittently" may also be objected to. It arrests attention, but it will not bear analysis. Before MOLIÈRE reached his maturity as a master of the comedy of manners and character based upon the integral characteristics of humanity, he dealt with topical and transient phases of life with no more real art than SHAKESPEARE displayed in his lesser work in the comic field. And for a long time MOLIÈRE had a "lingering weakness" for tragedy or serious writing, which was beyond his scope and powers. His most notable effort in this field was *Don Garcie de Navarre*, which was a signal failure, and this alone impeaches the artistic infallibility with which Mr. MATTHEWS would endow him. Like SHAKESPEARE, MOLIÈRE was in a measure subject to his time and surrounding influences in his earlier career in Paris. Thought for pecuniary success and the material welfare of his company influenced him to descend to the level of public taste, and his more extravagant farces, framed to please the vulgar, ignored the truths of character that comic effect might be enforced. And later his artistic freedom was hampered, too, by the whims of royalty whose favor was necessary to his continued vogue and prosperity. Thus in him artistic infallibility would have been a miracle.

## Drama Leagues.

**T**HE MOVEMENT started in Evansville, Ind., taking the name of The Drama League of America, is spreading to other cities. Such a league is now forming in Boston.

The purpose of these leagues is to furnish reliable information to members and the public as to good plays. The leagues will not assume to act as censors, and will ignore such theatre offerings as would be regarded as undesirable entertainment. By every possible means they will seek to encourage attendance at plays of which they approve, and there is also an undeveloped purpose of these organizations to so influence newspaper announcements and criticism that public confidence may be restored in these media of information.

These objects no doubt are admirable, but can they be attained by such organizations? Faddism and eccentricity too often enter into the administration of such societies, to the exclusion of common sense. In Boston, it is understood, the Pilgrim Publicity Association has in hand the organization of such a Drama League. There may be no faddists or eccentrics in the Pilgrim Publicity Association, but its name in any theatre association is discouragingly suggestive. The original Pilgrims would have been pleased to burn play-actors at the stake—or at least to put them in the stocks.



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## The Usher



H. O. Stechham, writing to THE MIRROR from  
Seattle, Wash., propounds a query that no doubt is  
in the minds of many interested in the stage, as well  
as of thousands who are ambitious to write for the  
theatre.

"As a regular reader of THE DRAMATIC MIRROR,"  
he says, "I would appreciate it if you would print a  
list of books that can be read with profit by those  
desiring to get information on the subject of play  
construction. In the recent MIRROR interview with  
Winthrop Ames, of the New Theatre, he is quoted  
as saying that thousands are trying to write plays  
without any knowledge of the technique of the drama.  
I am sure that many of your aspiring readers would  
appreciate a list of the writings that throw light on  
this seemingly elusive subject. Might it not be pos-  
sible for you to present a readable series of articles  
on 'The Technique of Play Construction,' contributed  
by the various eminent stage managers and play read-  
ers of New York? What I mean is something more  
modern and bearing on the stage of to-day than can  
be found in Freytag's 'Technique,' and other similar  
treatises written fifteen or twenty years ago. Since  
there seems to be such a paucity of good, home-made  
plays, I am sure that something along these lines in  
your valuable publication would bear good fruit, in  
time."

The difficulty to the student about the opinions of  
stage managers, play readers and others concerned in  
production of plays—and even about the opinions of  
authors of plays themselves—is that few of them agree  
upon methods of writing. All agree that the desirable  
thing is a play that will appeal to the public, but the  
manner of evolving such a play is another thing.  
Even the authors have differing methods of work, and  
none of them could tell a novice how to write a play.  
The dramatic instinct, or that phase of the dramatic  
instinct that has to do with playwriting, manifests  
itself variously, and each writer must work according

to his temperament and his lights after acquiring a  
certain knowledge of technique.

There are many works which give valuable sugges-  
tions as to playwriting. Technical books have been  
written by Freytag, Jerome, Hennequin, Colmour,  
Archer and Woodbridge. In Brander Matthews' "A  
Study of the Drama" there are several pages of bib-  
liographical suggestions that are valuable. But the  
most valuable among all the writings in English on  
this subject is W. T. Price's "The Analysis of Play  
Construction," an elaborate and exhaustive work,  
which dramatists of established reputation may peruse  
profitably, while to the student it is invaluable.

Students are not satisfied with studying pure prin-  
ciple and doing exercise work. They want to read  
everything ever printed on the subject of drama-  
making. The titles of books of interest on the sub-  
ject are almost endless. Mr. Price's work supplies  
all possible technical knowledge and relative sugges-  
tion, yet one may read Frank Archer's "How to  
Write a Good Play," Charles H. Chaffin's "The Ap-  
preciation of the Drama," Percy Fitzgerald's "Prin-  
ciples of Comedy and Dramatic Effect," Clayton  
Hamilton's "The Theory of the Theatre," Lessing's  
"Dramaturgische Blaetter," and others with profit.

THE MIRROR recently published a statement from  
its correspondent, A. T. Barnett, as to theatrical con-  
ditions in San Francisco. Now comes Edwin T. Em-  
ery, who indorses that statement and adds to it.

"Your Mr. Barnett," says Mr. Emery, "who I am  
proud to call friend, is a gentleman versed in the  
technique of the law, and is sometimes called 'judge,'  
as well as being your representative, and as both  
callings require some observation on his part, his  
statements may be taken as real facts, only I should  
say that he has stated them all too mildly.

"Stagnation" is a mild word for conditions here.  
In the ten years which I have devoted to San Fran-  
cisco theatricals, as actor, manager and producer, both  
in the dramatic and vaudeville lines of the profession,  
I have never seen such conditions as to-day exist here.

"Whether it be hard times, or the sequel to the  
fire and earthquake, I cannot tell. In fact, I have  
given up trying to fathom the cause. The effect is  
here and that is sufficient. In the past San Francisco  
would always support at least two first-class stock  
companies, a stock comic opera organization and sev-  
eral regular theatres playing road attractions, and  
each Summer season would in addition support a spe-  
cial stock company composed of New York's best  
available players, but all that is past. One stock the-  
atre has all it can do to thrive, one regular theatre  
plays road attractions, and, as I write this letter, this  
theatre is reducing its price from \$2 to \$1.50 for the  
best seats.

"It is sad to relate this," adds Mr. Emery, "but the  
'Paris of America' is fast becoming a competitor of  
the Quaker City. From a money spending city it  
has suddenly assumed the attitude of the miser. The  
picture theatre and the ten-cent vaudeville, with two  
changes of acts weekly, may have some bearing on  
this, but even these houses claim that things are not  
like the olden days. The upshot of this seems to the  
writer to be the natural evolution of the times,  
coupled with the confusion caused by the earthquake  
disaster, which shattered old conditions and sent the  
population in every direction from which they have  
never returned, new faces and new conditions taking  
the places vacated, and relegating San Francisco to  
the position of being abreast of the density of her  
population only, whereas formerly she was miles  
ahead of any city of her size in the world."

It has been proposed that a club, to be called The  
Play Actors' Club, be organized in Montreal. It will  
be conducted, it is said, on the same lines as the club  
in London bearing the same name.

The principal idea is to produce hitherto unacted  
plays, thereby giving the budding dramatist a chance  
for distinction. Other plays will, of course, be in-  
cluded, but any one having manuscript to submit will  
be given preference, provided the matter is suitable  
and representative.

Of course, the productions would involve amateur  
work, yet the stage to-day is largely recruited from  
amateur ranks, and several of its leading lights were  
actors for honor before they began to act for money.

A London manager recently received the following  
application:

DEAR SIR.—Can you give me a part in your forthcom-  
ing production? I have no experience of the stage, but  
I have a splendid figure, and if you have any part like  
Britannia or Venus, or anything that requires a display  
of Nature, I think I should suit.

Evidently there is no nature faking about this  
aspirant to the stage, for it is the naked truth that  
figures don't lie—even while reclining. A scene in  
the Garden of Eden might be a practicable suggestion  
if the manager hesitates at Britannia or Venus.

## PERSONAL

White, N. Y.

HALE.—The prim typewriter of His Name on the  
Door and the amusing roadhouse mistress of Lulu's  
Husbands, Louise Closser Hale, is to be the Fairy  
Berylune of The Blue Bird. From the clinking  
glasses of roadhouses and the clicking machines of a  
lawyer's office to the peaceful atmosphere of Fairyland  
is a long distance, but Miss Hale is going to submit  
to the process of changing from the practical to the  
unreal. Fairy Berylune is the creature of the world  
of sprites who sends the children, Mytyl and Tytyl,  
on their long search for the Blue Bird, signifying  
happiness.

BLINN.—In the natural course of events Holbrook  
Blinn was destined to star some day, but that day  
was hastened by his splendid work during the past  
two years with Mrs. Fiske. His Jim Platt in Mrs.  
Fiske's production of Salvation Nell brought him for-  
ward as one of the best realistic actors, and the  
reputation he gained in that production was still  
further strengthened by his admirable handling of the  
roles of Consul Bernick in The Pillars of Society,  
Gottwald in Hannele, and Henri in The Green  
Cockatoo. Now William A. Brady announces Mr.  
Blinn as one of his newest stars for this season in a  
drama called The Boss, by Edward Sheldon, in whose  
Salvation Nell Mr. Blinn first laid claim to stellar  
rights. Mrs. Fiske's Manhattan company might well  
be termed a preparatory school for stars, since it has  
sent forth several actors to stellar prominence. Hol-  
brook Blinn is the latest graduate from the Manhat-  
tan company, and he will receive his reward of merit  
at the close of Mrs. Fiske's season. Who will be the  
next lucky Manhattanite? Emily Stevens?

BERGEN.—Nella Bergen, whose latest appearance  
was in The Talk of New York, is announced for Sam  
Bernard's support in The Duke's Understudy. Miss  
Bergen has had a year of complete rest and will re-  
turn to the musical comedy stage with renewed vigor  
and refreshed voice. The first thought that comes to  
one at the mention of Miss Bergen's name is that  
of her long association with De Wolf Hopper in a  
long list of his successes, including Wang, Pan-  
jandium, Happyland, and Mr. Pickwick, but the com-  
bination of Hopper-Bergen has been broken for some  
time. Miss Bergen has a habit of retiring to private  
life every few years, only to return again in even  
better voice than before. That her farewells are only  
temporary is a fortunate circumstance.

SHELDON.—Edward Sheldon, the young dramatist  
whose Salvation Nell and The Nigger caused so much  
discussion because of their extremely frank realism,  
has added two more plays to his output. Judging  
from their titles, The Murder, which the Shuberts an-  
nounce as one of their forthcoming productions, and  
The Boss, in which William A. Brady will star Hol-  
brook Blinn, Mr. Sheldon's latest plays are as ele-  
mental in subject as their predecessors. On the oc-  
casion of Mrs. Fiske's production of Salvation Nell  
the critics believed that Mr. Sheldon's courage in  
presenting a real, almost brutal, picture of tough life  
came from his youth, and that with increased knowl-  
edge of dramatic technique he would find it unneces-  
sary and, perhaps, dangerous to be so frank. Mr.  
Sheldon, however, has gone on in the way mapped  
out by himself and allows no fear to obstruct his work  
as a realist.

LACY.—Frank Lacy, a well-known London actor,  
has been imported by Henry W. Savare for The Little  
Damoel. This will be Mr. Lacy's first professional  
visit to the States. But little fear may be entertained  
that Mr. Lacy will not meet expectations, for he comes  
with a record of many successes.



# THE MATINEE GIRL



A PICTURESQUE VIEW OF THE ACTORS' HOME.

THE leaves of the ivy that grows upon the stone gate posts in front of the Actors' Home are turning red. The maple leaves of the trees that throw the brown walls of the Elizabethan house into relief are a blaze of crimson and gold. The cedar trees seem the greener by contrast with this riot of brave colors. There is the nip of frost in the air in the morning and evening on Staten Island. All these are signs of Autumn, and Autumn means that there will be less out-of-door life and more of the indoor for the white-haired guests at the Home. The outdoor season is closing. The indoor, the lonelier, season has begun.

The indoor season is the time when your visits will be doubly welcome. Better pay one on some Sunday that might otherwise be an indigo tinted one, or on a Monday, which doctors say is the gloomiest day in the week—so gloomy that every doctor knows what he calls "the Monday headache."

The visit will turn your darkest mood into one of cheer, for you will have to travel beyond the sunset to find a cheerier set of hosts and hostesses than here one meets. In all the cast there isn't one person old enough in heart to play old man or old woman. Ada Morton, who has the chic of a twenty-year-old dancer, and Miss Carter, who has blue eyes that always laugh, have been cast for the soubrette roles. Among Miss Clifton, Mrs. Tannehill, Mr. and Mrs. Chester, George Morton, Mr. and Mrs. Marble, Miss Fisher, Madame Novena, and the others, there is plenty of leading men and women, comedy and character stuff, but old age, the actual old age, which is of the spirit, is far off.

They will give you a welcome that warms the heart. They greet and crowd around the newly-arrived visitor with all the ardent hospitality of the old South, and every one of them knows a friend of yours and asks earnestly about her welfare; and every one has a jest and a blessing for you. If the cold wind of circumstance has blown over your heart and chilled

it, you can warm it nowhere more thoroughly than at the Actors' Fund Home.

There's a veil of sadness over their cheerful content just now, for every man and woman of them misses the stately, snow-haired presence of "Daddy" Bauer. Daddy was the oldest one among them, at least in point of years. He was as sturdy and stately as a fine green mountain, with everlasting snows upon its shoulders. He preached and practiced the gospel of cheerfulness. The joke is ever close to his lips, even while he lies on what, it is expected, will be his death bed, at St. Vincent's Hospital. Miss Morton and a companion carried him some flowers that had been left from a birthday merrymaking of Mrs. Barron, the matron. They found the senior of the Home surrounded by tall Autumnal bouquets.

"Ah, Daddy. You are a great ladies' man." Miss Morton nodded at these tokens of his popularity. "Daddy" lifted a weak hand, the busy, willing hand that had made a score of pin cushions for the Actors' Fund Fair, to show his inability to keep back swarms of admiring females. A whimsical smile twisted the pale lips beneath his new growth of beard.

"I can't help it," he answered.

He sends messages to the neighbors who gave him blossoms from their garden to decorate the Home tables when it was his self-appointed part to collect those flowers, and messages to the members of the little church near the Home that he attended.

"Tell them all that 'Daddy' said 'God bless you,' and afterwards tell them that—I was ready."

Yes, the Home is a most pleasant place for an afternoon visit. The members of the profession and their friends are heartily welcome. West New Brighton, where the Home is situated, is nearer to the city, as to convenience, than it was when you made the journey to its dedication or to celebrate the first anniversary of its life. It can be reached in much less time, and the journey in new boats and by quicker train service is more comfortable.

Pay the Home, and the cheerful, childhearted guests of the Home, a visit, especially since the indoor season, the season of loneliness, is beginning, and because the Home seems not quite the Home to them since "Daddy" Bauer went away.

If you want to forget the frying sidewalks and the grilling walls of the side scrapers these belated Summer days in town, the magnificent downpour of the Niagara Falls at the Hippodrome will help you. If you are tired of the weight of years and cares you will throw off both when you watch the antics of the rakish brown bears with the red silk cravats. And if the world looks ugly and life seems devoid of loveliness, the dancing white horse attached to the snow colored cart, with the beautiful woman in white on the white seat of the cart, and the white dog with a pink sash around his neck and a pink ribbon about his left front ankle, will convince you that in every desert of sordidness is some oasis of loveliness.

Overheard by a sleepy ingenue on an early jump: New Owner of Theatre in Yapville: "We've had some right good shows in this house. We've had Belasco twice. He's great."

Advance Man to New Owner of Theatre: "You don't say so. Ever had Lillian Russell here?"

"No. What's that?"

"Great show. I wrote it."

The twig of Willette Kershaw's talents was bent by Guy Lindsay, a veteran of the Booth-Barrett company, who had a dramatic school in her birthplace, St. Louis. The tree was inclined by training in a repertoire company.

While she sat in Mr. Lindsay's studio, waiting for her hour in stage reading and deportment, an excitable man ran in and told Mr. Lindsay of his great need of a young woman to play leading roles in a Shakespearean repertoire company. Mr. Lindsay looked at Miss Kershaw. Miss Kershaw looked at the excitable manager. The excitable manager looked in turn at each. "Do you think," he began.

"I do, indeed," said Mr. Lindsay. "She is one of my most intelligent pupils."

"Can you play Juliet?" demanded the manager.

"I will read it for you," suggested Miss Kershaw. She read, she was heard, she conquered. Into the backwoods she went barnstorming as Juliet, and Ophelia, and Rosalind, building a strong foundation for her future work. From repertoire she went to stock. They remember her in St. Louis, in Milwaukee, in Minneapolis, and Denver and Baltimore, for a strong, firm note in her work, like the touch of the skilled and confident pianist, a note that rang back from the time of her Juliets, and Ophelias, and Rosalinds.

It was Henry Miller who brought about her New York debut, by choosing her as successor for Laura Hope Crews in Brown of Harvard. From that campus set play she proceeded to a garret of the slums, following Elsie Ferguson in The Battle. She was engaged as leading woman for Frank Keenan in The Heights, and created the leading woman role in Bobby Burnit on the road, leaving that football game with millions to create the shallow, feeble willed little charmer of The Country Boy.

In Old Trinity is a stained glass window, placed there as a memorial to Bishop Provost of New York. His sister, Mary Provost, was the star of The Ticket of Leave Man. If White Whiskers' memory does not err, these were the great grandfather and the great aunt of the young woman who has photographed her show girl upon our memories.

The White Man's Burden, which is Londonese for The Squaw Man, the Illustrated News says is easily

FRANK C. BURTON.



Sykes, Chicago, Ill.

Frank C. Burton, whose portrait appears above as Captain Williams in Paid in Full, has been playing this part for three years under the management of Wagenhals and Kemper. Mr. Burton is connected with the No. 1 company, which opened in Providence on Sept. 5. His personality is particularly adapted to the part of Captain Williams.

the best play which the United States has ever submitted for the judgment and entertainment of English audiences. Its revival at the Lyceum promises as long a run as its first production in the world's metropolis.

The author, Edwin Milton Royle, gives modest reason for this. He cites Richard Harding Davis' dictum: "Proceed from the known to the unknown." "The English do not know our American Indian life, it is true," he says, "but they do know its young men who go to America to live on ranches, and it is interested in pictures of their life there."

E. D. Price, being asked for the eleven hundred and thirty-seventh time whether he was the Price who was once Fanny Davenport's husband, answered sadly:

"When I die, and am buried by the Actors' Fund, they will engrave on my tombstone: 'Here lieth the Price who was Fanny Davenport's husband.' No, my son. I have married almost everybody else, but not Fanny Davenport."

## CHINESE THEATRE NO MORE.

The Rescue Society, a missionary organization, has secured control of the old Chinese playhouse on Doyers Street, which for twenty-five years has catered to the amusement lovers and also the highbrows of Chinatown. The old theatre has housed all kinds of dramas and attractions, ranging from works of the Celestial classics to real American vaudeville. Raymond Hitchcock it was who last year secured a sublease of the theatre and attempted to substitute American vaudeville for Chinese drama. Either to show their disapproval of such a desecration or because Mr. Hitchcock's bill did not suit their fancy, although it included moving pictures of Chinese scenes and a real Chinese vaudeville sketch with Kung Chung in the leading role, the theatregoers of Chinatown refrained from attending and the scheme fell through. Religion has now replaced the drama.

## THE MAGIC IN THE BLUE BIRD

Not only will animals be seen in The Blue Bird at the New Theatre on Sept. 26, but such things as bread, water, fire, sugar and light will come to life and carry on spirited conversations with Tytyl and Mytyl, the children in search of the blue bird, the symbol of happiness. The cat is the villain of the play, and the dog the ever-constant companion of the little folk. Sugar springs from his bowl when Fairy Berylune's diamond is turned his way, and a beautiful maiden flows from the water spout at a turn of the spigot. A dozen lasses step from the grandfather's clock, and there you have the twelve hours. The crash of a pitcher liberates milk, and out of the chimney darts fire all in red and ready for a battle with water. Light flashes from the lamp and old Father Time pits his wits against Cold-in-the-Head, who may never develop into pneumonia and give him a chance since the doctors became so wise. Gaffer Tyl and Granny Tyl, called dead by the world, prove to be dead only when forgotten, and are as sprightly a couple as one could wish to see. The stars are children, as are the glow-worms, mist of the meadows, dew, flowers and perfume.



## SOPHIE BRANDT, COSMOPOLITE

HOW A SPIRITED SINGER CONDUCTS HERSELF AT THE MANHATTAN OPERA HOUSE BEFORE BREAKFAST.

Hans, the Flute Player—Operatic Interruptions—American Audiences—Musical Students in Paris—Miss Brandt's Ambitions—A Hobby—Paris—American Tourists—Fashions—American Musical Taste—The New York Pace—In Conclusion.



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## SOPHIE BRANDT.

If any one is feeling the need of a stimulant to revive his interest in life, let him interview Sophie Brandt, in the office of the Manhattan Opera House. In that stuffy little corner, he will taste fifty-seven varieties of sensations in less time than it takes to tell.

The long, low, narrow room is divided by its row of desks into a series of stalls. In stall number two Miss Brandt seated herself for the operation one noon. "I haven't had breakfast yet," she remarked casually. Can you imagine a man submitting to an interview before breakfast? But Miss Brandt's temper was as serene as if she had just risen from a sumptuous dinner.

Giving hardly time to note her dark blue dress, her big black hat and her white veil, Miss Brandt plunged in *medias res*. "My part in Hans, the Flute-player, can't compare with parts I have played before, although musically it is fine. In fact, the whole play can't be beaten, and it is going to be produced in the proper style. Landolf, of Paris, is going to make all the costumes, a thing that has never been done before. The audience must like it."

While she was speaking, Miss Brandt was also watching what was going on in the office; and plenty happened to distract her attention. Men were wandering back and forth, some in shirt sleeves, some with coats on, all chattering more or less disputatiously about this or that bar in the score. "La, la—la, la, la, la—la," chanted a young man as he waved his hands in the air.

"*Mais non, ce n'est pas comme ça!*" exclaimed Miss Brandt, jumping up and bursting into song.

"Oh, yes—*finale*—here, page 74—." Only a few words emerged from the clatter of half a dozen gestulating speakers. It seemed to be a very important discussion, although the pictured persons looking down from the green plastered walls where they had been posted in crooked ranks, regarded the matter impassively. Perhaps they are used to it.

The point settled or waived—it never became clear which was the result—Miss Brandt rustled back, picking up the thread of her discourse before she sat down. "The Americans will like Hans, the Flute-player. They are more demonstrative than their cousins, the English. I have sung in London, so I know. The English are more thoughtful, so they are sure of a thing when they have it. The Americans are so enthusiastic as a rule that they don't need a claque."

The unaccustomed American audience has long been a wonder to Europeans, but not necessarily a reproach to this country. Who shall say that a child is not as happy with a simple toy as a man is with an automobile? Since simple toys are more

plentiful than automobiles, the national capacity for enjoying life is just that much greater.

"The Americans are studying, though; they come to Paris every year by the boatload. Really, it is a sad situation. I have a tender spot in my heart for the very young students who don't know the language and who don't know what they need. They have no business in Paris because they are at a standstill as soon as they arrive. They are simply throwing their money away. There are five thousand teachers in Paris. How do these Americans know which teacher to choose? Strangers can't discriminate on such a point."

As weird sounds penetrated the office from the auditorium, Miss Brandt paused abruptly. "Another tenor having a spasm," she announced resignedly. "It happens every little while."

Turning back with a determined expression, she resumed: "I have seen a great deal of this because I live in Paris. My mother and I have taken in girls who landed in the city absolutely without a friend. Thank goodness, I have no bee in my bonnet. I know my limitations. I don't want to be a *Melba* nor a *Patti*. Of course, I want to be the best in my line, but that line isn't grand opera."

Ambitious singers would do well to meditate upon this advice. One is much more likely to reach the top of a short ladder than he is to reach even approximately near the uttermost round of a long one. It is undeniably pleasanter to sit on a hill than it is to fall off a mountain.

Miss Brandt offered her hand to a newcomer with temperamental eyeglasses and an operatic mustache, and addressed his companion. "*Ah, mon ami, écoutez moi.*" The distress on her face and in her brown eyes would have roused pity in a despot's breast. "*Je ne dors pas; je suis lasse; j'ai mal à la tête; je suis presque folle.*" Although she pressed her hands together, Miss Brandt did not look crazy. Her feelings may have been heightened by the fact that this was still before breakfast.

As soon as the disturber of Miss Brandt's peace of mind had vanished, she added, "I have one hobby—horseback riding." The pun was probably not intentional, for Miss Brandt could have done better if she had tried. "I used to ride every morning, but I have not had time for it yet in New York." She unpinned her white veil as she spoke and pulled off her white gloves to accept a glass of water.

"In the Avenue des Acacias I ride. That is at home in Paris." She spoke the last words as feelingly as if they were from Charpentier's opera. "I love Paris." A sort of fatalistic reverence sounded in her voice. "It isn't any one favorite spot, and it isn't Paris only. The country around Paris is very beautiful—Versailles, Vincennes and the Bois de Boulogne. The Bois is like Central Park, only more natural." Probably to Miss Brandt the Bois is more beautiful, although it has nothing to compare with the American elms. Certainly, the Parisians who use the Bois take far better care of it than New Yorkers take of Central Park.

"The Paris that the Americans see is not the real Paris, because nobody stays in the city after July 15. Not a soul cares to live there during the American season. And no wonder. The Cook's tours flood the streets with twanging voices, and people who talk about going to see the pictures in the *Lover* and the cascade in the Bois de Boulogne. Of course, the Parisians say, '*Voilà, ces Américains!*' and get away as fast as they can. English is not an ugly language, but Americans simply don't know how to use their voices."

To a musician, a sharp voice is as painful as salt on a cut. Unfortunately one can corroborate Miss Brandt's criticism by listening to talk on the street, in the office, or at the table. Perhaps we can't construct conversation as melodious as lines of Keats, but we are reprehensibly careless with our larynxes.

"Americans assemble at the American Express Office. You will see everybody you know if you wait there long enough. Anybody who goes to Paris and fails to meet Sir William Dodsworth might just as well die. Sir William knows everybody and everything. He can tell you where to buy a petticoat or an aeroplane. There is absolutely no limit to his information."

"Another thing a woman notices is the French evening gowns. They are peerless. Parisian clothes are always startling." Some philosopher once advanced the theory that the person, rather than the clothes, should startle, but he was not affiliated with the dressmaker's union. "When it comes to tailor-made gowns, the American is the neatest woman on earth. A French designer always adds little buttons and frills." Miss Brandt pointed to the bits of lace on her own dress.

"*Guten morgen. Wie gehts?*" Miss Brandt nodded cheerfully to another musical person who rambled into the narrow room. "*Ah, merci. Une lettre de ma mère,*" as she received an envelope with a foreign stamp and put it in her black handbag. "*Wir können nichts thun bei uns,*" she continued earnestly.

This colloquy ended, she went on: "Since my arrival I have been to the theatre in New York enough to find out that the American taste in music is improving. I believe that is due to Mr. Hammerstein. He has educated the public; he has made the public appreciate real music. As a result it shows in every musical production in the city. Viewed in that light the debt to Mr. Hammerstein is immeasurable. It was partly my admiration for Mr. Hammerstein that made me accept his offer this year." Miss Brandt's voice left no doubt of her sincerity. We should be willing to have her believe much worse things of Mr. Hammerstein if the belief would keep her here any longer.

One of the men infesting the room broke in with a question. "*Nichts,*" answered Miss Brandt with decisive celerity.

"I am going to insure myself against lunacy,"

JOHN WESTLEY.



The Upsart, in its brief career at Maxine Elliott's Theatre, was sufficiently long-lived to prove over again that John Westley is one of the best of the younger leading men. Mr. Westley has come to the front with rapid strides within the last few years, gaining a large following of admiring friends. He believes in working for what he gets. When other actors in the Summer are lounging about country homes or automobiling through Europe, Mr. Westley is improving his work with stock engagements. For the past few seasons he has spent the Summer in stock work in Hartford.

she said. "Everybody is in such a terrible hurry in New York that I get all balled up. Half the time I don't know what language I am speaking. I was born in Germany. I live in France, and I have spoken English since I was twelve, so they are all at my tongue's end. New York is such a busy place that I feel as if I had to do three things at once to keep up."

Consonant with her word, the last glimpse of Miss Brandt showed her running across the lobby of the Manhattan Opera House, perhaps in pursuit of breakfast. She is an adaptable person; she has the German intelligence, the French polish and the American frankness. Behind it all she has a strong, well-balanced character that is her own. Her opinions, although established, are not narrow. All men and most women must admire this breadth of mind, just as they must approve of Miss Brandt.

## "A SLIGHT MISUNDERSTANDING."

Wandering, in pensive mood, down a lane that led to "the sounding sea," I plucked a few sprays of forget-me-not—sweet flower, faint and frail and of palest to deepest blue.

Presently I encountered a road-mender, who thus addressed me:

"What be them?"

"Forget-me-nots," I answered.

"They be a weed, be they not?" he queried, leaning on his rake.

"I suppose you would call them that," was my reply.

"What be they good for, then?" he went on, with a pitying smile.

"Nothing," I responded, briefly.

"Aha!" he exclaimed, almost triumphantly.

"Aha!" said he again. "Then why don't you throw them away?"

This rustic logic so staggered me that all I could answer was this: "Because they are good for nothing."

With this somewhat enigmatic response I left him.

ROBERT STODART.

## CHARLES FROHMAN'S SUGGESTION.

Convinced that the pulpit is more or less of a failure in preserving safe and sane Sundays, Charles Frohman has come forward with a suggestion. His practice has shown that Mr. Frohman has hitherto been opposed to Sunday performances in the theatres even in cities that permit them. Now, however, that the churches have evinced their inability to find proper work for idle hands on Sunday, Mr. Frohman proposes to give such ethical and moral plays as shall be approved by a board appointed by the Governor. He argues that Shaw, Galsworthy, and Barker would attract crowds on the Sabbath; hence, he is going to ask the Legislature to modify the statutes to permit performances.



# GEORGETTE LEBLANC.

The Artist Wife of Maeterlinck, a Woman of Rare Intellect and Charm, and an Ideal Helpmate



Apeda Studios, N. Y.

Of Georgette Leblanc, the actress wife of Maeterlinck, Alfred Sutro recently wrote: "She is a woman of rare intellect and charm, with a touch of genius herself, and she has been the ideal helpmate to her poet husband. There are traces of her in the stately Aglavaine, in Vanna, Joyzelle. Through the pages of 'Wisdom and Destiny,' a book that posterity, it may be, shall yet proclaim his masterpiece, there moves a woman's figure that his friends do not fail to identify, even without the aid of the beautiful dedication. Madame Maeterlinck has stood between him and the jarring world, kept the yelling 'market' at bay, and inspired him where inspiration was needed. She, perhaps, like the exquisite figure of Light in the play, has known where to look for the blue bird of happiness."

She is a woman of great talent, and has been of great assistance to Maeterlinck in staging his plays. The poet absolutely refuses to see them until they reach the dress rehearsal stage. In fact, the only play he ever saw before the premiere was The Blue Bird.

In a letter recently received in New York, Mlle. Leblanc discusses the fairy drama, and declares that her husband was not at all serious when he first undertook to write it.

"We were at that time living in a picturesque little village close to the Abbey St. Wandrille, and it was there he began writing the play—'pour s'amuser,'" she wrote. "We never saw The Blue Bird presented, however, until the dress rehearsal at the Haymarket Theatre, London, where Mr. Trench was putting it on, and this in spite of its great success in Russia. It was, as you know, first presented in Moscow and St. Petersburg, and after that quite generally throughout the country. I have given some recitals of the play in Belgium and elsewhere, and they met with success. When I recited the scene in the Kingdom of the Future, showing the child lovers kneeling at the feet of Father Time and imploring him not to part them, the emotion of my Belgian audience arose to such a height that I myself was almost moved to tears."

## MAURICE MAETERLINCK.

Characteristics of the Belgian Genius Whose Literary and Dramatic Fame is Universal.

Maeterlinck was twenty-seven years old when Octave Mirbeau so highly praised his *La Princesse Maleine* that he became famous in a night. Maeterlinck and a friend had actually printed the play with their own hands, the poet turning the crank of the press. The entire edition was twenty-five copies, one of which came into the possession of Mirbeau, who wrote three columns of ecstasy in the *Paris Figaro*. No one was more astonished than Maeterlinck's own friends in Ghent. They had heard rumors that he "wrote things," but were not sure whether they were good or bad. This was in 1880, and he was then living in Paris, where his friends were few. He never

frequented the cafes, where literary folk gathered, but hung about the quays and haunted book stalls, or rode his wheel in the open country.

When *Felless et Melleand* was produced by Lugne-Poe and Camille Maclair, the producers had extreme difficulty in inducing Maeterlinck to attend a rehearsal, as he was interested in other matters at the time. Prior to this presentation there had been *La Mort de Tintagiles*, *Interieur*, *Alladine et Palomides*, *L'Intruse*, and *Les Aveugles*. They caused the poet's admirers to proclaim the writer the founder of a new drama. All this time Maeterlinck went quietly about his business and mastered the English of Chaucer, Meredith, the Elizabethans, Ford, Ruysbroeck, and Novalis, always steeping himself in mysticism. This resulted in *The Treasure of the Humble*, *Wisdom and Destiny*, *The Life of the Bee*, and other essays. All added to his fame. More plays and essays were *Joyzelle*, *Monna Vanna*, *Ariane*, *The Buried Temple*, *The Double Garden*, *Life and Flowers*, and *The Blue Bird*. The remarkable part of it was that Maeterlinck never seemed to work.

He abhorred rehearsals, but after much perseverance Herbert Trench, who produced *The Blue Bird* at the Haymarket Theatre, London, induced the author to witness the final rehearsal of the play. During the action he sat quietly in an obscure corner of the theatre, never speaking, but an intense and interested spectator. On the opening night he went placidly to sleep by the fire at the house of a friend, and it was necessary to wake him near midnight to tell him that London had enthusiastically acclaimed his *Blue Bird*. This incident is typical of Maeterlinck. He is never disturbed by blame or praise and is rarely aroused in any way. He is tall, burly, blue-eyed and possesses a shock of silver gray hair. When he smiles he looks no more than a boy of twenty. He is an athlete, fencer and motor cyclist, and is extremely fond of out of doors. He is also a fisherman and a lover of dogs.

James Huneker has called Maeterlinck the Belgian Emerson. He has also been called the Belgian Shakespeare. The poet has been described as an artist-philosopher, similar to Ibsen and George Bernard Shaw. He does not trust, however, to action to reveal the symbolic lesson of his dramas or to carry his message, as did Ibsen, but, like Shaw, he expounds his aims in essays.

Into a spiritual sensitiveness Maeterlinck in his later dramas weaves the ideas of destiny, the unknown determining force of life. He gives no detailed scheme of predestination save in the simple symbol of *The Blue Bird*. Destiny, for Maeterlinck, is eminent and closely related to the will and personal power. Our destinies are to be guided and controlled by wisdom, which is love, truth and justice. Maeterlinck is progressive, both as a fatalist and as a mystic. He holds that destiny is constantly being conquered by individualism, by science, by invention and by every addition to human power. This is the philosophy which is behind his dramas. The *Blue Bird* synthesizes Maeterlinckian ideas of destiny in a fairy play of intense charm.

In England alone ten editions of *The Blue Bird* were issued between March 25, 1909, and 1910. They were sold at 1 shilling net. The *Blue Bird* has made the Moscow *There des Arts* one of the most profitable playhouses in Russia. Prior to the presentation of the play the house lost money, but was supported by the subsidies of a few wealthy men. The play ran for over a year in Moscow and is still running at the Haymarket, London, where it was produced Dec. 16 last. It is expected that within the next two years the play will belt the globe. In London it will be revived annually for many years.

## PILAR MORIN.



## GLADYS HULETTE.



Gladys Hulette will play the role of Mytyl in *The Blue Bird*. Miss Hulette first came to notice when she appeared in De Wolfe Hopper's revival of Wang. Her performance brought her to the attention of Madame Bertha Kalich, who was then rehearsing *The Kreutzer Sonata*, and the child was engaged for the boy's part of David. Her work in this attracted considerable attention. The following season she appeared with Madame Kalich in *Sapho* and *Phaon* and the same year played Ivan in *The Doll's House* with Madame Nasimova. During the last two years she has been with Henry Miller. Miss Hulette is a Brooklyn girl and the daughter of Mrs. Frances I. Hulette.

## ANOTHER ALL-STAR REVIVAL.

William A. Brady, Ltd., who have already made all-star revivals of *The Mikado* and *Jim the Penman*, made a similar production of Victorien Sardou's drama, *Diplomacy*, at Maxine Elliott's Theatre last night. In the cast are Charles Richman, Charles Cherry, Theodore Roberts, Milton Sills, Effingham Pinto, Frederick Esmalton, Florence Roberts, Chrysal Herne, Sarah Cowell Le Moynes, Marion Balton and Jewel Power. The revival will be for three weeks only. Mr. Brady had announced a revival of Oscar Wilde's *The Importance of Being Earnest*, but the interference of Charles Frohman, who owns the American rights to Wilde's play, prevented the revival of that play for which *Diplomacy* was immediately substituted. It is said that the players in *Diplomacy* will form the nucleus of a permanent stock company which will play in New York, Boston, Chicago, Philadelphia and Brooklyn only. This company will make a new production in New York every few weeks.

## RICHARD BENNETT WITH LIEBLERS.

Charles Frohman has entered into an arrangement with Liebler and Company whereby Richard Bennett comes under the management of the latter firm for a term of years. Mr. Bennett, about the beginning of the new year, will become a Liebler star in a comedy-drama now being written for him. Meantime, and until the new play is ready, he will appear as William Lake, the hero in *The Deep Purple*, the new Paul Armstrong-Wilson Misner collaboration. This practically completes the cast of *The Deep Purple*, which includes Jameson Lee Finney, Emmett Corrigan, W. J. Ferguson and Ada Dwyer.

## MRS. DAMON LYON ILL.

Mrs. Damon Lyon was taken ill in the White Mountains and was removed to the New York Hospital last week, where she was operated on for internal abscesses. Mrs. Lyon is doing nicely.

# GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Herbert Irving Ingraham, the song writer whose death occurred recently, left his estate, worth \$9,000, to his widow.

In support of Della M. Clarke in *The White Squaw* will be Edna Brothers, Berne Parker, John B. Kellard, Edwin Mordant, William F. Kohnman, and Mindie Price.

William Gillette's season in repertoire opens in Rochester Oct. 13. He will have six of his past successes.

Henry Vogel will appear in Henry W. Savage's *The Little Damsel*, playing Papa Vardolaki.

Beulah Watson closed a successful summer stock engagement at Columbus, O., and has been re-engaged for *A Gentleman from Mississippi* this season.

Daniel Lawler has been engaged for the role of Dave Deaky in *The Turning Point*, which opens in New London, Conn., Sept. 18.

Theodore A. Liebler, Jr., of the Liebler Company, is managing editor of the *Patriot*, a publication issued by the literary colony of Riverside, Conn. In connection with a campaign for a local charity, Dora de Philippi, late prima donna of Madame Butterfly and formerly of the Tollefson Trio, participated in the musical.

*The Little Damsel* opened in Washington Monday night. In the cast are Edward Fitzgerald, Cyril Keightley, George Graham, Frank Lacy, Harry Child, and May Buckley.

Will H. Fields and La Adella have a sketch this season called *The Janitor and the Maid*.

Primrose Morrison has been engaged as general director for A. H. Woods' productions. At present he is rehearsing in the morning W. J. Huribut's play, *New York*, and in the afternoon *The Other Woman*, with Blanche Walsh.

Pearl E. Abbott has returned to town from the Coast, where she closed a long and successful season in vaudeville. She is considering several offers for the legitimate stage.

Florence Ellsley, who underwent an operation for appendicitis Aug. 23, left the hospital at Shreveport, La., on Sept. 3. The Ellsley, Otis and Ellsley Trio will resume their tour over the Billy Ellwood Circuit on Sept. 18.

Pearl E. Abbott, the beauty prize winner of St. Paul, Minn., returned to town last week after closing a successful vaudeville tour on the Pacific Coast. Miss Abbott was considering several offers for the legitimate stage, but negotiations were called off by her acceptance of Ed Blondell's offer for *The Lost Boy*.

George D. Baker, of Baker and Castle, managers of Graustark, in the Bishop's Carriage and several other successful productions, left for New Orleans, La., last week for a fortnight's stay. He witnessed the second season's opening of Graustark at the Crescent Sept. 11, and is also attending to the early production of his most recent play, *A Rogue's Honor*, in which Paul Caseneuve will star and which will have its premiere at the Tulane Sept. 10.

Yasbel, Mascagni's new light grand opera, will open at the New Theatre Nov. 14.

Edward Seldene Powell, of *The Bachelor's Baby*, and Mrs. Ada McKee Bates were married in Middletown, Conn., Sept. 9.

Edie Gorman has been engaged for the role of Dick with *The Dollar Mark* company, which opened for a run at the Illinois Theatre, Chicago, Ill., Sept. 12.

James P. Houston and Earle Elverson, both members of the Helen Aubrey company, were married Aug. 18 in Springfield, Mo., by the Rev. J. M. Sheridan. The whole company were present at the ceremony.

A daughter was born Sept. 6 to Mr. and Mrs. Harry A. Thomas in Phillipsburg, N. J. Mr. Thomas is assistant stage manager of the Neumeier Vaudeville House in Easton, Pa.

Walter Hubbell is to open his fifth season as Aguilu, Last of the Montezumas, in *A Royal Slave*, by Clarence Bonnett, supported by Mary Asquith as the Countess, at Atlantic Highlands, N. J., Sept. 22, under the management of J. M. Jacobs.

Richard Lambert, general press representative for John Cort, left for Chicago yesterday to spread the news of the coming of Charles Klein's *The Gamblers* to the Lyric Theatre in that city on Sept. 25. He will return to New York in two weeks.

Charles Balsor, last year at the New Theatre, will have a role in *The Deep Purple*.

E. E. Pidgeon, formerly press representative for William Morris, has brought suit upon William Morris, Inc., to recover \$925 back salary.

The Edward Russell Stock company, which has had a successful engagement in the northern Michigan Summer resorts, closes Sept. 17 and opens in permanent stock in Dayton, O., for an indefinite run. W. G. Campbell has surrounded Mr. Russell with a very strong company.

Mr. and Mrs. Harry Leighton, after having spent the Summer in Chicago, returned to New York Aug. 15 only long enough to

break up their home. They are now on their way to the Coast with John Mason in *The Witching Hour*.

Harry Farnham is managing *The Millionaire Kid*.

Jimmie Green is in Chicago organizing a musical stock company for Jacksonville, Fla.

W. F. Kelley opened a company in St. Elmo, in which Blanche Haselton is featured, at Benton Harbor, Mich., Sept. 8.

"Just Like an Actress" is the title of a new theatrical serial, written by Marie B. Schrader, which will begin in the October *Cavalier*, one of the Munsey fiction magazines. Although the story is not founded on fact, the characteristics of its heroine are so common to the profession that many will doubtless believe it is. How Hazel Steele owed her sudden rise to an accident, the part played by a dramatic critic in her

son and Grace May have been to their home in Salt Lake City, Utah, for a vacation, but rejoin the company at Sedalia, Mo.

Howland and Gaskill have a Port of Missing Men company on the Stair and Havlin time and opened a second company at Joliet, Ill., Sept. 3. The same firm has *The House of a Thousand Candles*, which opened Sept. 3, near Chicago.

Harry Kendall, who has a part in *Marie Tempest's* company, under Charles Frohman's management, returned on the *Oceanic* last week after a short stay in England.

James McDuff, after spending a three weeks' vacation at Narragansett Bay, will join Rose Melville Sept. 19, to play *Pa Hopkins*, opening in Detroit.

The benefit held at the Nassau Hotel, Long Beach, Saturday evening, Sept. 3, for the Volunteer Fire Department of Long

son. When George C. Tyler, managing director for the firm, was in London, he saw Sir Herbert and pointed out the advantages of such an engagement, but negotiations looking to this end have not yet been completed.

Orville Harrold, the young tenor, protégé of Oscar Hammerstein and pupil of Oscar Saenger, will sing the principal tenor role in the new Herbert-Johnson comic opera, *Naughty Marietta*. The cast will include Emma Trentini, Madame Duchene, George Martindale, Kate Elinor, and Harry Cooper.

Jack Glines is managing Hal Reid in *The Kentuckian*. Rose Cameron is the leading woman.

Cecil De Mille has started rehearsals for two of his early productions this season. Joe Welch in *The Land of the Free*, an Italian dialect comedy dealing with one of the vital questions of the day, by William C. De Mille, and *The Stampede*, an American drama from his own pen. Both plays will be seen in this city later on.

Emma Trentini, who will sing the leading role in the Victor Herbert-Rida Johnson Young operetta, *Naughty Marietta*, arrived from Europe on the *Deutschland* Sept. 6.

Cliff B. Nelson is playing *Sheeplicks* in Our New Minister this season, under management of Harry Doel Parker, and making a host of new friends.

Allan Kelly and Nellie Granville have been re-engaged for the character work with the Frank E. Long company.

Powers, the hypnotist, will head his own road attraction, opening in New England about Oct. 1. Bert B. Perkins, formerly connected with the Mutual Vaudeville and Amusement Company, Inc., is promoting this attraction and will personally conduct the tour.

G. K. Higginbotham, long known for his vaudeville act called Phroso, will enter the amusement field again as publicity promoter of the Orpheum Theatre, Kansas City. Mr. Higginbotham has been working as advertising agent for the Schmetzer Arms Company.

Cal L. Uhl and Dolce Melrose are with H. E. Pierce's production of *The Squaw Man*, playing Big Bill and Lady Elizabeth, respectively.

Ralph Kellard, last season leading man of the stock company at the Shubert Theatre, Milwaukee, Wis., has just returned to New York, after spending the Summer at William Courtenay's Summer home, The Ranch, at Athol, Mass. Mr. Kellard has fully recovered from the automobile accident which he, Mr. Courtenay, and Harry Hedding, of the Faversham company, recently sustained at Northfield, Mass.

At Overbrook Manor, Westwood, N. J., on Labor Day, the Westwood Council, Royal Arcanum, presented an amateur Wild West show. It is said to have been a thrilling, though not a sanguinary, performance.

The *Seguranca*, heavily freighted with the Metropolitan Opera company, arrived at Vera Cruz thirty-six hours late, owing to storms that have been sweeping the Gulf.

Hans, the Fluteplayer, will open at the Manhattan Opera House on Sept. 19, one week later than previously announced. Robert Maitland, the English baritone, arrived on the *Celtic* to join the cast.

*Naughty Marietta*, an opera by Rida Johnson Young and Victor Herbert, will be produced at the Manhattan Opera House on Oct. 17. The star of the performance, Edna Trentini, arrived on the *Deutschland*.

A road company of Atlas Jimmy Valentine will be organized by the Lieblers so the original company can remain in New York.

The Shuberts have engaged Stella Hammerstein for *Keeping Up Appearances*, a new comedy by Butler Davenport.

The Three Twins company has a new musical director in Charles E. Candee, Jr., the composer of numerous orchestrations and musical compositions. Mr. Candee is a graduate of the New England Conservatory of Music, and he rounded out his musical education with a two years' course at the Leipzig, Germany, Conservatory.

Carl Lamont has joined F. A. Wade's *The Isle of Spice* as musical director. The musical comedy will play only the West, going to the Coast.

William Stuart, who has been playing the leading juvenile roles with the Poli Summer Stock company at Springfield, Mass., since May 2, will close with that organization Sept. 17 and will open at the Fifth Avenue Theatre the following Sunday in support of Mr. and Mrs. James R. McCann in their vaudeville playlet, *Uncle Charles of Charleston*. Mr. Stuart's engagement with the act will be for three weeks. He will play his old part.

Josephine Clairmont, in *Ullie Collins'* comedy sketch, *The Pantaloon Skirt*, is meeting with success on the United time.

Edwin Mordant has leased his versions of *Under Two Flags* and *Faust*, through the Stock Producing Managers' Association, for production by the Castle Square Stock company, Boston, and Orpheum Players, Philadelphia.



G. Moses & Son, New Orleans, La.

## H. PERCY MELDON.

H. Percy Meldon, who has for years been known as a director of stock companies, and who has in that capacity had wide experience in staging plays, has re-

tired from that phase of theatrical life. He has established himself in New York as a producing director, with his office at 1402 Broadway.

career, what he did for her and what she did to him—all this is set forth very realistically in the story, which incidentally will lay bare up-to-date press-agent methods in the players' world.

The *Love Pirate*, owned by Duggan and Caddell, opened the season Sept. 5 at Lincoln, Ill. Sam Carleton is ahead of the show.

Mlle. Le Brun will head an opera company, known as Grand Opera in English, which Fritz Huttman is organizing in Chicago.

Grace Barton has been engaged by Lew Fields for the Western Midnight Sons company.

The Louise Hutchinson company is now playing the Bell-Clendoff-Ballard Circuit. It will close in Springfield, Mass., Sept. 24, and reopen Oct. 1 in stock. Miss Hutchin-

son was a great success financially and socially. Among those who appeared were Andrew Mack, Minnie Seligman, William Bramwell, Lily Carthew, Harry Williams, and Franko's Orchestra.

Charles E. Bloomer, who has been touring the Cape Cod Summer resorts with his entertainment, called Sense and Nonsense, closed his season at the Cotochet Casino on Friday evening, Sept. 2.

The vaudeville team of Murphy and Magee have dissolved partnership, and Jack E. Magee is now rehearsing a production for vaudeville that deals with the labor question. It is called *The Strikebreaker*, and will enlist the services of 25 people, with two sets of special scenery.

Liebler and Company deny the report that contracts have been signed whereby Sir Herbert Tree is to come under their management for an American tour this sea-





John Drew

Jane Laurel  
Sibel Thurndike

Mary Boland

Morton Selznick  
Harold Short

Isabel Irving

## A SCENE FROM THE NEW COMEDY, SMITH, AT THE EMPIRE

Smith Announces the Death of Mrs. Rosenberg's Baby

### THE THEATRICAL SITUATION.

#### Marc Klaw Leaves for the West—New Interests Acquired by John Cort.

In accordance with plans outlined at a conference held several weeks ago between Charles Frohman and Klaw and Erlanger, Marc Klaw left New York on Saturday afternoon for a trip through the entire Northwest. This is in furtherance of their policy to jointly operate theatres themselves in that section of the country. It is Mr. Klaw's intention during this trip to consummate arrangements already made for the completion of theatres in Seattle, Spokane, Tacoma, Portland, Victoria, and Vancouver. Other points in the West and Northwest will be visited by him before returning to New York. It is said that while more than one hundred of the higher class stars and plays will not be seen in the Northwest territory this year, the facilities which will be offered next season in the Northwest and West will give that territory the most brilliant year theatrically in its history.

John Cort has signed contracts whereby he obtains control of the Broadway Theatre and the Tabor Grand Opera House, Denver, Colo., for a period of ten years, from Peter McCourt, who has for many years been in possession of those theatres. The arrangement also gives Mr. Cort control of the bookings of the theatres which go to form the Silver Circuit, including the Grand Opera House, Pueblo; the Opera House, Colorado Springs; the Victor Theatre, Victor; the Elk Theatre, Leadville; the Park Opera House, Grand Junction; the Curran Opera House, Boulder, and about ten other theatres in Colorado; the Capital Theatre, Cheyenne, Wyo.; the Opera House, Laramie, Wyo.; the Union Opera House, Rock Springs, Wyo.; the Rawlins Opera House, Rawlins, Wyo. These theatres will be added to those comprising the circuit known as the Northwestern Theatrical Association, of which Mr. Cort is general manager, bringing the total number of houses under his control to approximately 250, all of which will be conducted according to the rules of the National Theatre Owners' Association,

of which Mr. Cort is president. With the exception of the Mason Opera House, Los Angeles, Cal.; the Salt Lake Theatre, Salt Lake City, U., and the Columbia Theatre, in San Francisco, Cal., John Cort now controls all theatres playing traveling companies in North Dakota, from Jamestown west; Montana, Washington, British Columbia, Oregon, California, New Mexico, Nevada, Idaho, Utah, Wyoming, and Colorado. In addition he has theatrical holdings in Iowa and Illinois, affecting twenty-two theatres.

#### JULIAN EDWARDS DEAD.

Julian Edwards died at his home in Yonkers, N. Y., on Sept. 5, after an illness of some months. From his birth, on Dec. 11, 1855, in Manchester, England, until 1888, he remained in that country. After finishing his education in the Manchester schools he studied music under Sir Herbert Oakeley at Edinburgh and Sir George McFarren at London. In 1888 he became a citizen of the United States and in the following year married Philippine Siedle.

Edwards composed several grand operas that were well received: Victorian, based on Longfellow's Spanish Student; King Rene's Daughter, a lyrical opera from Henrik Hertz's play; Elfinella, and Corinne. Four sacred cantatas, The Redeemer, Lazarus, Mary Magdalen, and Lord of Light and Love, and music for several plays like Quo Vadis, On a Balcony, The Land of Heart's Desire, In the Palace of the King, besides a collection of songs, Sunlight and Shadow, were from his pen. His popularity, however, came chiefly from his comic operas, composed usually to Stanislaus Stange's librettos. They include Friend Fritz, Madeline, Jupiter, The Goddess of Truth, Brian Boru, When Johnny Comes Marching Home, Princess Chic, Wedding Day, The Jolly Musketeer, Dolly Varden, Love's Lottery, The Belle of London Town, The Girl and the Governor, The Gay Musician, The Motor Girl, The Girl and the Wizard, The Gentleman from France, and The Maid of Plymouth.

The funeral was held in Yonkers, the

Rev. Charles A. Ashmead, of St. Mark's Episcopal Church, Tarrytown, officiating. The bearers were Eugene Gerbereux, E. A. Verbeck, William H. Barker, G. Howard Harmon, Charles G. Trautwein, Washburn W. Taylor, John K. Lovell, and George N. Rigby.

#### THE ACTORS' UNION.

At the annual election of the Actors' Union a board of directors of Chicago Local, No. 4, consisting of fifteen members, was elected. This action was taken in response to advices from the central body. The Board of Directors elected consists of: John Nemo, T. P. Quinn, John Budzileni, Dick Fan, Frank Blair, Tom Dalton, Andy Adams, Frank Potts, Syd Allen, Pat Dalton, Harvey Barnard, Charles Lane, Not France, Ben Imhoff, and Ed Berto. John Nemo was elected delegate to the twenty-eighth annual convention of the Illinois Federation of Labor. He will demand that all trade union organizations will recognize only the label of the Actors' International Union at all theatres of Illinois.

#### PROSPECTIVE OPENINGS.

Sept. 19 will mark the opening of several new plays at local theatres, including Con and Co. at the Nasimova, Helen Ware in The Deserters at the Hudson, Get Rich Quick Wallingford at the Gaiety, Decorating Clementine at the Lyceum and Hans the Fluteplayer at the Manhattan Opera House. On the same date Max Figman in Mary Jane's Pa will come to the West End. Is Matrimony a Failure? will replace Bobby Burnit at the Republic. The Third Degree will return to the City Theatre and J. E. Dodson in The House Next Door will be seen again at the Grand Opera House. On Sept. 21 Sam Bernard will introduce his new musical play, He Came from Milwaukee, at the Casino, and Sept. 22 Henrietta Crossman will come to the Garrick in Percy Mackaye's Anti-Matrimony. The Circle, which has been a moving picture and vaudeville house, will return to the legitimate on Oct. 3, with The Chocolate Soldier. Like the West End

it will be a week stand and will be a Shubert house.

#### JULES MURRY BANKRUPT.

A petition in bankruptcy, with liabilities of \$20,946 and nominal assets of \$5,874, was filed Sept. 8 by Jules Murry, formerly a theatrical manager, now Daniel V. Arthur's general manager. Mr. Murry's assets include scenery, costumes, properties and printing for the various companies which he backed, also uncollected debts. The creditors are Commercial Trust Company of New York, \$10,300 on notes; the Courier Company of Buffalo, \$7,584 for printing; the Metropolitan Printing Company, \$1,494; the Carey Lithographing Company, \$1,190; the Detroit Free Press Printing Company, \$680; the Winterburn Show Printing Company, \$705; the White Studios, \$454; royalties due to H. B. Harris, \$1,674 for Classmates; Paul Armstrong and Winchell Smith, \$545 for Via Wireless; Charles Frohman, \$662 for Fluffy Ruffles, disputed; Daniel Frohman, \$62 for Boys of Company B, and the American Play Company, \$198 for Beau Brummel.

#### STOCK AT PLAZA.

When the Plaza Music Hall opens next Monday William Morris will install a stock company in place of the usual vaudeville. The company will be known as the Vale Stock company. The first production will be The Blue Mouse, to be followed by Salome Jane, The Warrens of Virginia, The Fighting Hope, The Lion and the Mouse, Merely Mary Ann, Such a Little Queen, The Regeneration, and The Servant in the House. In the cast will be Louise Vale, who has headed the Dauphin Stock company in New Orleans; Frederick Sumner, Ed M. Kimball, George J. Morgan, John Flemming, Jack Daley, Harvey Gilmore, Joseph Mann, John Roche, Louise Wolfe, Camille Crume, and Jeannette McKee. Ted Marks will manage the house. Sunday afternoon and evening will be devoted to vaudeville.

# THE NEWS OF PARIS

**Concessions to English-Speaking Tourists—Melba Signs an American Tenor—Prodigious Energy of Bernhardt—A Posthumous Play by Henry Becque—American Vaudeville Artists.**

now being given in the vaudeville houses and the gardens. The Olympia, renovated and redecked, and with an attractive bill, has just reopened. Redford and Winchester, comic jugglers, are making a hit with their act.

General Lavine, also a comic juggler, is a headliner at the Marigny. Finishing his engagement there he will tour Germany. Lillian Herlein is singing at the Marigny. Kitty Lord is at the Ambassadeurs, and Marabini, the ice sculptor, is at the Folies Marigny. Marabini, too, is scheduled for a German tour in the fall. Attractions of uncommon merit have been drawing crowds to Luna Park, despite unseasonably chilly weather.

The H. B. Marinelli agency has booked English and American attractions which promise a genuine Anglo-Saxon invasion of the Continent in the near future. Latell, the animal imitator, who was in Paris in May, is now doing his turn in Vienna. Rinaldo, the eccentric violinist, who was at the Folies Marigny a short time ago, is touring England. De Coc, equilibrist, is due in Paris late this month.

Collins and Hart, eccentrics, and Rajah, oriental dancer, are at the Wintergarten, Berlin. Mosher, Haye and Mosher, comic cyclists; De Witt, Burns and Torrence, eccentrics, and Masuz and Massette, with their comic act, are all at the Circus Carré, Amsterdam. The Mowatts, jugglers, and the Millman Trio, wire performers, will invade the Continent in September. The Doherty Sisters, American dancers, and the Pantser troupe of acrobats are drawing well in London.

Rose Lemoine, an English girl who toured the United States in W. J. Brady's A Man of Honor a few years ago, and who was at one time with Richard Mansfield in repertoire, is having a disagreeable experience in Paris just now. Coming to Paris from the south of France a few months ago, she met on the train an affable stranger who, she confessed, induced her to submit to his advances. In this city she laid in a generous supply of fashionable gowns and hats—at his invitation, she says—but the wardrobe has not been paid for.

Result—arrest of the actress on a charge of obtaining goods under false pretenses. Miss Lemoine passed three dreary weeks in St. Lazare prison while bail was being obtained for her. The date of her trial is yet to be set.

Among the new plays to be submitted to the reading committee of the Comédie Française in the Autumn is Les Polichinelles, by Henry Becque. The announcement is somewhat startling, for Becque has been dead fifteen years. He never finished the play, and not two persons know how much of it he wrote. The name of the man who brought it to completion has not been disclosed.

Whether Becque, who was an extremely touchy man, would approve of the disinterment and the elaboration of the fragments he left seems doubtful. But he neglected to follow the example of Alexandre Dumas fils, who, in his will, absolutely forbade the publication of his literary remains. Other and even greater men would have done well to observe the same rule. The enormous mass of unfinished writings left by Victor Hugo, for instance, every scrap of which has been published, has added little to his fame.

Rodolphe Berger's adaptation of the Claudine stories is to have its premiere at the Moulin Rouge in August. It is of this piece that M. Centanini and Gabriel Astruc have secured the American rights, proposing its production in New York next winter. The Claudine books include Claudine at School, Claudine in Paris and Claudine Married, and were a sensation when they were brought out by Albert Gauthier-Villars several years ago. Berger, who has made a musical comedy of the combination, is the author of the Waltz Amoureux.

Great-grandmother Sarah Bernhardt continues to set the world an example of extraordinary energy. She motored to Caunterets, in the Pyrennes, from Paris, arriving there on Friday; rehearsed on Saturday; played La Samaritaine on Sunday and Les Bouffons Tuesday; motored off 250 miles to Cambo to see M. Rostand and back; took an evening off to see other people act in Caunterets Ca-

mino, then motored back to Paris, about 600 miles.

Régina Badet, the famous premiere danseuse of the Opera Comique, is giving a "musical poem," The Secret of Myrto, at the Palace Theatre, in London, this month.

Dr. Pierre Bonnier, of Paris, has discovered a boon for actors and actresses. It is a cure for stage fright. All they need to give is a portion of their noses. Dr. Bonnier has observed that stage fright is due to contractions of the diaphragm. Now the muscles of the diaphragm are somehow connected with a facial nerve which runs up through the nose.

The remedy, therefore, is obvious. You have the nerve in question burned out of your nose and ever after you will be as bold as brass before the footlights. Incidentally the removal of the nerve also cures neuralgia. But Dr. Bonnier does not say whether it may not spoil one's nose. That would be a heavy price for some actors and actresses to pay, but there are some, on the other hand, whose noses might look even better without the facial nerve than with it. But who wants to experiment? SHELL.

## ADELE RITCHIE ENJOINED.

Adele Ritchie, who has been appearing in vaudeville, has been enjoined on an order issued by Judge Chatfield, of the United States Circuit Court, from singing the ballad, "Ev'ry Little Movement Has a Meaning All Its Own," from Madame Sherry, the new musical production at the New Amsterdam Theatre. The papers were served on Miss Ritchie during the matinee performance at the Fifth Avenue, through Franklin Blen, attorney for Woods, Frazer and Lederer, the complainants, who are the owners of the attraction. The injunction is said to be the first to be procured under the new copyright law, dating from July last. The new law is a Federal statute which provides that an injunction issued in one State covers all the other States and territories.

## NEW BRONX THEATRE.

Herbert M. Horkheimer has just concluded a \$800,000 real estate deal whereby he acquires property in the Bronx on which a theatre will be erected. The property is located on the south side of East Tremont Avenue about 156 feet east of Park Avenue, and comprises a total area of 42,175 square feet, being valued at about \$800,000. The theatre will cost from \$200,000 to \$300,000, and will have a seating capacity of about 2,000. There will be entrances on both Tremont and Park Avenues. Work on the new structure will begin at once. It is expected that it will be completed early in 1911, when it will be opened under the sole management of H. M. Horkheimer.

## THE GAMBLERS.

Charles Klein's new play, The Gamblers, is now in rehearsal with George Nash, who will be featured in the leading role, with Jane Cowl, Charles Stevenson, Edith Barker, William B. Mack, George Backus, Clifford Leigh, Cecil Kingston, Julia Hay, William Postance, Charles Burbridge, and George A. Wright in the cast. The Gamblers will have its premiere at the Royal Alexandra Theatre, Toronto, on Oct. 8, then will follow a week each in Buffalo, at the Teck Theatre; Cleveland, at the Colonial; Detroit, at the Garrick, and three nights at the Shubert Theatre, Rochester, and three nights at the Weiting Opera House, Syracuse, before its New York presentation at the Maxine Elliott Theatre.

## NEW THEATRES.

The opening of the new American Music Hall in Omaha, Neb., Aug. 20, was a social event of much importance in that city. Telegrams of congratulation arrived from many well-known actors, including George M. Cohan, David Warfield, Eddie Foy, Lew Fields, Julian Eltinge, Emma Carus and W. A. Thompson, and they will be framed and hung in the foyer. The theatre has a seating capacity of 1,600.

A new vaudeville house, known as the Juneau, has been established in the Polish section of Milwaukee, Wis. Its opening performances on Sept. 1 were gala occasions.

## A NIGHT BANK.

The branch of the Greenwich Bank at Broadway and Forty-fifth Street will remain open hereafter until midnight of each business day for the accommodation of its customers, among whom are many members of the theatrical profession.

## HAMMERSTEIN OPERA AGAIN.

Now that Oscar Hammerstein has given up his grand opera activities in the United States he is going to London to continue them in the English metropolis. He will have a new London opera house, costing about \$1,500,000, seating 2,500 persons, and called the London Opera House. French works will predominate in the repertoire, although Italian and German operas will be given. Orville Harrold will be a member of the company. Mr. Hammerstein at the end of his London season may bring his company to this country for a tour of the cities from which he is not barred by the Metropolitan company. New York, Boston, Philadelphia, and Chicago are the cities in which he cannot give grand opera.

## DELANATER AND NORRIS.

A. G. Delamater and William Norris, Inc., attractions for 1910-11 include William Norris in the musical baseball farce, My Cinderella Girl; George Barr McCutcheon's Beverly, Western and Eastern companies; a dramatization of John Fox, Jr.'s novel, The Trail of the Lonesome Pine; a dramatization of George Barr McCutcheon's Truxton King, and in the Spring a new musical comedy by Harry B. Smith, in which Mr. Norris will appear in the stellar role, entitled The Happiest Man in Town.

## MANAGER BANKRUPT.

Arthur C. Pell, the theatrical manager, has filed a petition in bankruptcy with liabilities of \$4,272 and no assets. The debts were contracted at Lancaster, Pa., in July last for services of actors and actresses. They include Mildred Warren, Edythe Clarke, Bernice Mershon, Lionel Hogarth, Boyd Marshall, Jack Leslie, and J. Stewart Thorban.

## EXIT THE MANAGER.

Another theatric tragedy developed between Dayton and Pasco, Wash., when the absence of Harry Kennedy, the business-manager of a stock company, became known. He apparently left the train at Walla Walla, taking with him what cash he had; at least, his creditors never saw the money.

## CURRENT AMUSEMENTS.

Week ending September 17.

ACADEMY OF MUSIC—Stock co. in Blue Jeans.  
ALHAMBRA—Vaudeville.  
AMERICAN MUSIC HALL—Vaudeville.  
ASTOR—Seven Days—45th week—355 to 362 times.  
BELASCO—The Lily—165 times, plus 11 to 15 times.  
BIJOU—Maclyn Arbuckle in Welcome to Our City—1st week—1 to 3 times.  
BROADWAY—The Summer Widowers—15th week—102 to 109 times.  
BRONX—Vaudeville.  
CASSINO—Up and Down Broadway—9th week—61 to 68 times.  
CIGOLE—Vaudeville and Moving Pictures.  
CITY—Three Twins—321 times, plus 5 times.  
COLONIAL—Vaudeville.  
COLUMBIA—Queens of the Jardin de Paris.  
COMEDY—Closed Sept. 10.  
CRITERION—The Commuters—5th week—30 to 37 times.  
DALY'S—Baby Mine—4th week—25 to 32 times.  
EMPIRE—John Drew in Smith—2d week—8 to 14 times.  
FOURTEENTH STREET—Vaudeville and Pictures.  
GAIRTY—The Fortune Hunter—350 times, plus 42 to 49 times.  
GARRICK—Love Among the Lions—6th week—37 to 43 times.  
GLOBE—Beulah McCoy in The Echo—5th week—28 to 34 times.  
GRAND OPERA HOUSE—Girles—97 times, plus 8 times.  
HACKETT—Mother—2d week—7 to 14 times.  
HERALD SQUARE—Marie Dressler in Tillie's Nightgown—11 times, plus 24 to 41 times.  
HIPPODROME—The International Cup: The Ballet of Niagara; The Earthquake—2d week.  
HUDSON—Closed Sept. 8.  
HURDIS AND SEAMON'S—Parisian Widows.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Our Miss Gibbs—3d week—16 to 22 times.  
LIBERTY—The Country Boy—3d week—15 to 22 times.  
LINCOLN SQUARE—Vaudeville and Pictures.  
LYCEUM—The Brass Bottle—6th week—34 to 40 times.  
LYRIC—Madame X—127 times, plus 2d week—16 to 17 times.  
MAJESTIC—Vaudeville and Pictures.  
MAXINE ELLIOTT'S—Commencing Sept. 13—Diplomacy—7 times.  
METROPOLIS—Star and Garter Burlesquers.  
MINER'S BOWERY—White's Gaiety Girls.  
MINER'S BRONX—Lady Buccaneers Burlesquers.  
MINER'S EIGHTH AVENUE—Sam T. Jack's Own.  
MURRAY HILL—Marathon Girls Burlesquers.  
NAZIMOVA'S 30TH ST.—Miss Patay—3d week—16 to 22 times.  
NEW AMSTERDAM—Madame Sherry—3d week—17 to 24 times.  
NEW YORK—The Arcadians—221 times, plus 3d week—18 to 24 times.  
OLYMPIC—Knickerböcker Burlesquers.  
REPUBLIC—Bobby Burnit—4th week—25 to 32 times.  
SAVOY—Vaudeville and Moving Pictures.  
VICTORIA—Vaudeville.  
WALLACK'S—H. B. Warner in Alias Jimmy Hamilton—165 times, plus 26 to 33 times.  
WEST END—De Wolf Hopper in A Matinee Idol—46 times, plus 4 times.  
YORKVILLE—Vaudeville and Pictures.

Romanois and McKillop, Paris.

ALBERT QUESNEL.

PARIS, Aug. 23.—One by one the theatres are reopening, and in a few weeks the Paris season will be in full blast again. There are indications that managements this year more than ever will find it advisable to cater to and make comfortable their growing American and English clientele. Several are planning to print on the programmes a résumé in English of the piece presented. Hitherto most of the managers have been both haughty and independent, with the result that tourists have neglected the theatres for the music halls.

For some time the Opera has printed the argument of some of its works in alleged English. The language is murdered mercilessly, but even at that the attempt, lacking in entire success though it is, has given some encouragement to the visiting public. Now if the managers can contrive to dispense with the iniquitous tipping system, as applied by ushers and programme girls, tourists will be happy, and will reciprocate with generous patronage.

Melba has just signed Albert Quesnel, tenor, to accompany her on a tour of Canada and a part of the United States, beginning Sept. 1. Quesnel is a St. Paul, Minn., boy who went to New York ten years ago and became a singer in the Church of the Divine Paternity, where Andrew Carnegie pays his devotions. He has toured the United States with the Boston Festival Orchestra, and came to Paris two years ago for advanced study. The American tour with Melba will end Nov. 15, when Quesnel will begin a series of independent concerts, continuing till April, when he will start out with Walter Damrosch and the New York Symphony Orchestra for a ten weeks' tour of the United States. On July 20 Melba and Quesnel will leave for Australia, to remain sixteen weeks.

Andreas Dippel, when in Warsaw the other day, signed Gianina Wayda Korolewicz, a dramatic soprano, for the Metropolitan. He predicts that her voice, beauty and charm will carry New York by storm. She can act as well as sing, he says, and he regards her as a veritable "find." Mlle. Korolewicz is unknown, so far, except in the eastern part of Europe. She has sung in Warsaw, St. Petersburg, Vienna, Budapest, and, for a short time, in Berlin. Dippel declares that the Metropolitan will have the greatest collection of fine-looking women next season that grand opera has ever seen. He describes it as "a regular bouquet of beauty."

William Thorne, who accompanied Dippel to Europe, has just finished the translation of a drama from Polish into English, which Blanche Walsh is considering for production next season.

Several American and English acts are



# At the Theatres

## Empire-Smith

Comedy in four acts, by W. Somerset Maugham.  
Produced on Sept. 5 by Charles Frohman.

Thomas Freeman ..... John Drew  
Herbert Dallas-Baker, K.C. .... Morton Selton  
Algernon Peppercorn ..... Hassard Short  
Fletcher ..... Lewis Casson  
Mrs. Dallas-Baker ..... Isabel Irving  
Emily Chapman ..... Sibil Thorndike  
Mrs. Otto Rosenberg ..... Jane Laurel  
Smith ..... Mary Boland

John Drew is the hardy perennial in the American garden. Year after year he blooms in the centre of a neat circular flower bed, surrounded by other carefully chosen plants, and year after year the same audiences stand around on the lawn, admiring each blossom, praising the total effect, and commenting on the taste of the gardener. As for picking flaws in this season's horticultural exhibit at the Empire, it simply can't be done.

If the English smart set, K. C.'s *et alia*, believed what the dramatists say of them, they would hang their heads in shame. Sutor said it in *The Walls of Jericho*, and now W. Somerset Maugham says it again in *Smith*. In each play the agent of accusation is a returned colonial; this time he comes from his farm in Rhodesia to find for himself a suitable wife in England. Of course he finds a wife—though not with absolute facility—but incidentally he deals out consternation to his sister and her two bridge friends. In Emily Chapman Thomas Freeman arouses a desire to live honestly and usefully; to this end she goes into service in Australia. Mrs. Otto Rosenberg, sobered by the death of her baby, deserts her old cronies. Algernon Peppercorn, a complacent poodle dog, ends his devotion to Mrs. Dallas-Baker by announcing his engagement to an American heiress. Abandoned by her companions in idleness, Mrs. Dallas-Baker drags her weak-kneed husband away to lunch at a public restaurant and leaves her primitive brother from Rhodesia to renew his suit to the parlor maid, Mary Smith.

Although billed as a comedy, the striking scenes all are tragic, or at least serious. The climatic moment, when Smith announces the death of Mrs. Otto Rosenberg's baby to the mother at the bridge table, is pure tragedy, and Mrs. Dallas-Baker's frantic search for gaiety is pitiable beyond words. No one can laugh during the valedictory speeches of Mrs. Rosenberg and Emily Chapman, and the humor of Algie's farewell even is spiked with grimness. In the role of Thomas Freeman, John Drew points all the morals in the play, in a fashion new to John Drew; when he stands with megaphone in hand, the tourists on his wagon can hardly escape noting the platitudinous aspect of the landscape. There is plenty of comedy, however, especially through the first two acts. Some of it is highly improbable. Tom and Algy keep up a continuous verbal sparring match so personal that it does little credit to either of them. A real bout with fists would have cleared the sultry atmosphere of their acquaintance. Emily Chapman's successful matrimonial angling in the second act tingles too sharply for humor; it is satirical. Algy lavishly strews pearls of cynical wit and caddish wisdom along his path, and Mrs. Dallas-Baker and Emily match him through most of the game. The romance, only a fragment of the affair, receives such commonplace treatment from the cool participants that the audience almost forgets that the plot is romantic.

The acting is charming. Not one of the eight ever gets out of perspective enough to be anything but fascinating. John Drew himself is quite as unconvincing as any one else; his Rhodesian is never crude or rough even in his clashes with Algy. Isabel Irving as Rose Dallas-Baker carried the second role unimpeachably; such refinement, such delicacy, can be no assumption; it is genuine. Sibil Thorndike had a difficult task to persuade audiences into believing that such a woman as Emily Chapman would voluntarily emigrate to Australia. If she had any weak spot, it was there. Jane Laurel fully occupied the stage through the climax of the action; the tempo of that scene was in her care, and she regulated it correctly. An actress is known as much by what she omits as by what she commits. Mary Boland, by absolutely eliminating the coquette, portrayed the real, sensible Smith that Thomas Freeman wanted, as much as she depicted her by little grammatical inaccuracies. Hassard Short vivified a conventional role not only by his tones, but by his bearing; even his swinging short-gaited walk expressed assurance. Morton Selton's domestically incompetent husband and Lewis Casson's cockney servant were scarcely less admirable in a smaller way.

The first night audience approved of the play and the players. Continuous applause finally called John Drew before the curtain to say thank you for himself and all others concerned. The applause, however, after Jane Laurel's pathetic exit in the third act well nigh annihilated the effect of the acting; certain well meaning persons did not realize that in such a moment silence speaks more eloquently than much smiling of hands.

Smith, although not a new or an original discussion of social vices, is destined to a long run, because it is faultlessly played.

## Nackitt—Mother.

A drama in four acts, by Jules Eckert Goodman.  
Produced on Sept. 7, by William A. Brady.

Mrs. Katherine Wetherill ..... Emma Dunn  
William Howard Wetherill ..... Frederick Perry

Walter Thompson Wetherill ..... Albert Latscha  
James Bingham Wetherill ..... Arthur Ross  
John Walton Wetherill ..... David Ross  
Ardath Wetherill ..... Minette Barrett  
Leonore Wetherill ..... Marion Chapman  
John Rufus Chase ..... James Brophy  
Harry Lake ..... John Stokes  
Elizabeth Terhune ..... Jane Corcoran  
Agatha ..... Justine Cutting

After the first night of *Mother*, one of the enthusiastic audience averred that she thought the play exquisite, and another declared that it was "as well a show" as he had ever seen. The quality of the audience that approves of *Mother* and the quality of its approval are sufficiently indicated by the quotations.

*Mother* is a homely sort of drama, the conflicting forces, being maternal love and satanic will. Mrs. Wetherill, the indulgent mother of four sons and two daughters, finally put to rout the chorus girls who had snared her two oldest boys. When these feminine spiders had not only made way with the family estate, but had also dissipated ten thousand dollars that William Wetherill stole for them, they left their victims tangled in the web. The Wetherills reduced themselves to poverty to maintain the family reputation, and then began life over again with a truer comprehension of its meaning.

In the course of the second act, *Mother* remarked that the waverings of her sons seemed to be a judgment upon her for loving them too well. It was not for loving them too well, but too unwisely. Her indulgence was really the root of the growth of evil. Her early training taught William and Walter so much selfishness that they couldn't have been generous if they had wanted to be. In that point lies the logical *non sequitur* of the conclusion. Erring persons regenerate themselves so habitually on the stage that a spectator forgets that things don't happen that way in real life once in a hundred times. If this sounds pessimistic or cynical, a man needs but to observe the wayward blacksheep about him. How many of them ever cleanse a character besmirched with forgery? Even a realization of a mother's love can't spur them up the slippery heights of rectitude.

Why in the name of nonsense the elder daughter voluntarily renounced her lover, who can make lucid? The arcane mysteries of the human mind might really permit such an act, no doubt; but it would ever be a curious—not to say, unnatural—phenomenon.

There is plenty of realism, however, almost photographic in its accuracy. The scenes from family life—the quarrels, the kindnesses, the deceptions—although they don't shake hands with the plot, gave the audience great pleasure, and gave commentators a chance to say that the incidents were typical of domestic America. Certainly they colored and gave reality to the mimic world behind the footlights; they developed the setting without forwarding the action. The test of an episode is its ability to please on its own account. The episodes in *Mother* please because it is easy to imagine oneself an actor in such scenes. At the same time, they are technically excellent.

The plausibility of the piece is largely due to Emma Dunn's impersonation of *Mother*. In her performance she shows the height and the depth of maternal affection, the unwavering faith and loyalty, the blind determination and strength to fight her children's battles. The more her boys wounded her the more she loved them. In voice and walk, in manners and mannerisms she was the mother that every man pictures, patient in sorrow, contained in anguish, sweet in humor and inexhaustible in love.

No one else can be mentioned in the same breath with Miss Dunn. Albert Latscha and Jane Corcoran, however, gave the next most vivid portrayals of a peevish youth and a mercenary actress—perhaps too peevish and too mercenary, but at least comprehensible. In the more difficult role of the chief sinner, Frederick Perry played with increasing impressiveness; still, he never left the conviction that William Wetherill would remain long on the mourner's bench, or even in the fold. The twins and their fraternal fights were excellent. Even aside from most unfortunate voices, Minette Barrett and Marion Chapman left much to be desired. Ardath's hesitant altruism was absurd, anyway. It would be interesting to know what woman's college cultivates such an accent as Leonore Wetherill's; it can't be far from Broadway. Except for an omnipresent smile, John Stokes played Harry Lake acceptably, although he never realized all its possibilities.

Mr. Goodman's play will doubtless appeal deeply enough to a large public to secure it a good run. Still, the author has not extracted all the meat from the nut; the epic of mother love has yet to be written. His Wetherill family is interesting, but is decidedly not typical of present New York society; his *Mother* is not an urban character, splendid as are her maternal virtues.

## The Hippodrome—The International Cup, The Ballet of Niagara, The Earthquake.

Written and produced by R. H. Burnside, suggested and invented by Arthur Voegtlin. Music and lyrics by Manuel Klein, dances by Vincenzo Romeo, scenic effects by Arthur Voegtlin, costumes of the ballet designed by Alfredo Edel and executed by Landolf, costumes of The International Cup by Madame Ziebarth. Produced on Sept. 3 by Lee and J. J. Shubert.

### THE INTERNATIONAL CUP.

Colonel David Carewe ..... W. H. Clark  
Roy Carewe ..... Bert Wainwright  
Jasper Grantham ..... George Adams  
John Gordon ..... Edwin A. Clark  
Nancy Gordon ..... Baby Dornell  
Mrs. Leslie ..... Mabel Dwight  
Will Leslie ..... Herbert Mansfield  
Harvey Denton ..... Albert Froom  
General Glradot ..... Gordon Sackville  
Madame Glradot ..... Nanette Flack  
The Duke of Dulchester ..... Harry Jackson

Lady Alice Buffshire ..... Mae Bronte  
George Gulliver ..... Nat Harris  
Daisy Dashaway ..... Margaret Townsend  
Matilda Wiggins ..... Caroline Weir  
Sam Wilton ..... Jack Warren  
Ira Harris ..... J. H. Taylor  
Captain Wallace ..... James H. Adams  
Circus Proprietor ..... Gwilym Edwards  
The Mayor ..... Harry Dale  
Sergeant Lefevre ..... Harry Dale  
Deaf Man ..... Charles Havel  
"Silvers" ..... By Himself  
Marcelline ..... By Himself  
Clowns: Charles Havel, James H. Adams, George H. Adams, Melrose, Stanley Ferguson, Jack Warren, Harry Shaw, Abe Aronson, Mike Hofferman, Angelo Romeo.

### THE BALLET OF NIAGARA.

Chief Keneu ..... Signor Vincenzo Romeo  
Tonets ..... Mile. Albertina Bachi  
Chief Tak-Qua-Menaw ..... "Silvers" Oakley  
Os-se-o ..... Signor Bonfiglio  
The Spirit of the Waters ..... Nanette Flack  
Chief Mish-E-Mowka ..... George H. Adams  
Chief Mon-La-Min ..... James H. Adams  
Chief Kwadad ..... Charles Havel  
Chief Way-Wass-I-Mo ..... George Melville

### THE EARTHQUAKE.

President Manuel Carrera ..... Harry Jackson  
General Zeloys ..... Albert Froom  
Lieutenant Jose Palanzo ..... Edwin A. Clark  
Captain Estrada ..... Bert Wainwright  
Officer of General Zeloys's army ..... George H. Adams  
Manuel ..... Nat Harris  
Moras ..... Harry Dale  
Benito ..... Jack Warren  
Pedro ..... J. H. Taylor  
Kuna Capac ..... Herbert Mansfield  
Amara ..... Mabel Dwight  
Juanita ..... Gordon Sackville  
Colonel Morales ..... Charles Havel  
Colonel Paradas ..... George Melville  
Captain Lopez ..... Nanette Flack  
Queen of the Aztecs ..... W. H. Clark  
High Priest of the Aztecs ..... James H. Adams  
Messenger

The Hippodrome is the one theatre in New York which is known and distinguished from Maine to California, and beyond; its reputation is unique and universal. On Sept. 3 the opening performance lived up to this reputation. The entertainment rolls as colorfully as the most typical American could desire. It begins early and lasts late, and furnishes so vast a variety of colors, noises and motions that the mind reels in contemplation. The evening is as exhaustive as a campaign on the frontier; it is a positive cure for insomnia, as one actually yawns for the last curtain in order that he may close his eyes on a quiet pillow.

The International Cup vaguely relates how Roy Carewe won the New York to Paris aviation race, how he straightened out some sort of villainy at a wireless station, how he rescued the heroine from a sinking yacht, how he won a yacht race at Bearview, and how he finally gained his father's approval of the heroine. Although the solos were almost as negligible as the acting, Harry Dale had a good chance in the military song, and Bert Wainwright sang with vigor. His voice is clear and robust. The yachting scenes speeds like a hurdy-gurdy, and the finale is reminiscent of Auld Lang Syne.

All these trivial matters are screened by the spectacle. Had we not lost the ability to be amazed we should lapse into silence before the feats accomplished. Still, the airship, the wireless station, the wrecked boat, the heaving billova, and the yacht race are not so remarkable as scenes in *The Earthquake*, and the chorus is not handled more skillfully than in *The Ballet of Niagara*. The circus, introduced early in the programme, glitters with almost as many rings as a Summer girl. The Three Houchs, French equestrians, were not nearly so sensational as they were billed. Lidia and Albino, equilibrist; Lee and Serano, hand balancers; the Metastettis, acrobats; the Four Lukens, high bar performers—did everything that could be expected of them, as well as a great many things that could not be expected. Power's elephants, Mueller's lions, and Spallman's bears added the proper jungle effect. The undying delight, however, was the antics of Marcelline and Silvers. With the simplest of equipment these benefactors wove the echoes of laughter in the most inaccessible hearts. To shake tier after tier of the vast auditorium with cheerful, wholesome mirth is a feat before which the spectacular wonders of the Hippodrome melt into insignificance.

The Ballet of Niagara is based on the ancient Indian legend that the falls must be pacified by the sacrifice of a human life each year. The princess of the Neutral Indians, chosen for sacrifice, is rescued by the chief of the Senecas, whom she marries. To say that the best dancing was done in this part of the programme but faintly conveys an impression of the splendor. Of course, this ballet had the further advantage of the most striking costumes. The finale, with the sections of blue, yellow, rose and brown, was the most notable, although the snake dance and the water sprites were effective. The incantation of the medicine man, Signor Bonfiglio, was the best of the solo dancing. Nanette Flack is to be commended for her singing.

The Earthquake upset the plans of General Zeloys, a self-appointed dictator in a revolutionary South American republic, and freed an Aztec maiden from his clutches. To the Temple of the Moon in the Valley of Gold, this maiden led her noble rescuer, and there she married him. The pursuit of the escaping Indians, the earthquake in the Plaza, and the return to the Temple of the Moon are the principal events. Of these, the earthquake causes the biggest gasp, although one huge architrave did float to earth as lightly as a feather. The Temple of Gold forms a gorgeous conclusion to the whole affair. Bert Wainwright and W. H. Clark did the real singing, and Harry Jackson did a bit of genuine acting. The tambourine dance and the final pageant were a credit to the director.

Anything more than the merest outline of the Hip-



podrome entertainment is impossible. To see and to enjoy everything requires an able bodied person in prime health. Others will droop before the end.

#### Bijou—Welcome to Our City.

A farce in three acts, adapted from the German by George V. Hobart. Produced on Sept. 12, by Joseph Brooks.

Colonel Jim Scott .....	Maelyn Arbuckle
Richard Harrington .....	James Durkin
Luigi Toscanini .....	Guilio Bocola
Paul Deloro .....	William W. Jefferson
George Greenway .....	Wayland Trask
Captain Torrington .....	Carleton Macy
Isabel .....	Charles Mylott
Dorothy Wise .....	Maidel Turner
Klemor Harrington .....	Bernice Golden
Geraldine Scott .....	Susanne Westford
Abba Scott .....	Louise White
Teresa Toscanini .....	Rosalie De Veaux
Joseph Jones .....	Mary Duncan
Margaret .....	Helita Lambert
Lola .....	Caroline Oden
Bole .....	Grace Gibbons

The mind positively reels before the intricacies and the ramifications of the plot of *Welcome to Our City*. It contains enough involution and evolution, scheming and countering, to be an inexhaustible mine for builders of comic opera for all time to come. Two men, a colonel from South Carolina and his New York son-in-law, have each made a *faux pas*. Colonel Jim Scott accosted a young woman on Broadway, and Richard Harrington married a girl to whom he was not engaged, before he warned his fiancée. This earlier fiancée, induced to pose as the Broadway acquaintance of the Colonel, dragged into the complication a music teacher, Teresa Toscanini, and her jealous husband, Luigi. Having fabricated the existence of an old senile uncle, Richard was deluged with avuncular ministrations. One came in answer to a telegram from Richard's well-meaning mother-in-law, and the other, a young friend, assumed the disguise of an old tar to help Richard. In addition to these the playwright invoked the assistance of a German maid, a policeman, another friend to Richard, and two music pupils. By the time they had all been following their devious paths for three acts, Richard was not himself. Indeed, every one began to doubt whether he had been purposely introduced to anybody else, until the Colonel, tired of floundering in the treacherous current of untruth, swam for the rock of veracity and perched thereon like a modern Lorelei, combing out his web of falsehoods as the curtain fell.

The chief fault with such a plot is that it tangles and tangles until a real resolution of difficulties is beyond dramatic possibilities. The explanation to the deceived wives was by no means completed in the Colonel's final speech; they had to take much more on good faith than women would willingly take in such a situation. The outcome of Dorothy Wise's engagement was suspended in mid-air, and one of the sea-faring uncles simply disappeared into vapor. Nor was it possible to construct for oneself the events following immediately after the first and second curtains. The second and third acts do not hitch on to their predecessors. Structurally, the first act was the weakest; during most of it silence hung like a chilly mantle over the audience.

In fact, Maidel Turner saved the first act from an untimely tomb. She is pretty and lively—if not exactly a comedienne—and has a charming voice. She and Maelyn Arbuckle did more for the play than all the rest of the cast combined. Maelyn Arbuckle was at all times able to look after his own part, but he couldn't carry the whole play. His really convincing scene, however, was not in comedy; it was in his gallant admiration of Dorothy Wise. His description of New York noises deserved more applause than it got—or rather, it deserved applause. His scene with the telephone was the most humorous point in the play, because the most natural. Louise White and Rosalie de Veaux might have done well in larger parts. William W. Jefferson played with his usual spirit. The others exhibited various degrees of adequacy and inadequacy.

#### Liberty—L'Enfant Prodigue.

A silent drama in three acts, by Michel Carré. Music by André Wormser. Produced on Sept. 9, by Pilar Morin.

The Father .....	J. Ardizzone
The Mother .....	Regina Weil
Phrynette .....	Nellie Grant
The Baron .....	H. Scarborough
The Servant .....	J. Kilgour
L'Enfant Prodigue .....	Pilar Morin

At a matinee Pilar Morin and her company produced a pantomime, a rather unusual entertainment for the American stage. As Madame Morin told the audience after the second act, she had been assured that such a performance was impossible in this country. She was naturally much pleased at the applause which punctuated the performance.

The plot is a fanciful version of the prodigal son. Pierrot, stealing his father's money, squandered it on a pretty laundress. When she deserted him for a wealthy old baron, he returned to his parents. His father's forgiveness was obtained only after Pierrot decided to join the army.

It is amazing how much can be expressed without a word. For example, Pilar Morin as Pierrot had no difficulty in making clear her wooing in the first act; her description of Phrynette's beauties evoked instant comprehension from the spectators. The second act was the most interesting because it was the lightest in tone. The pathos of the last act was not well suited to silent drama for a very good reason: pantomime is a fettered art, and an art that willfully uses fewer means than it might use in its expression can never do the most serious work. The omission of speech is a whim, and whims are comical, not tragic. Consequently, the catching of the fly, the presenting of the bills and the love making of the baron are much better material for pantomime than are penitence

and forgiveness. Consequently, also, the work of Pilar Morin, of Nellie Grant, and of H. Scarborough was most effective, although nobody could condemn J. Ardizzone and Regina Weil. Their work was always painstaking. Eugene Bernstein's work at the piano was truly illuminating, and the audience was quick to understand its descriptive passages.

*L'Enfant Prodigue* is a revival. It was produced at Daly's Theatre fifteen years ago by Madame Morin. Although pantomime is refreshing once in a while, it won't bear revival much more frequently.

#### At Other Playhouses.

**ACADEMY OF MUSIC.**—Robert Edeson's successful vehicle, *Strongheart*, was revived by the new Academy of Music Stock company last week. On the opening night, Edward Lynch in the title-role was called before the curtain six times. His work was what the audience thoroughly liked. His support was good; it included Priscilla Knowles, Byron Douglas, and Corinne Cantwell in the important parts. This week *Blue Jeans* is on.

**GRY.**—Bright Eyes, a musical comedy, returned to New York last week. Cecil Lean and Florence Holbrook, who are still the stars, played Bright Eyes last Spring at the New York. It has plenty of good scenes and bright music and is well staged. The Three Twins is playing this week.

**GRAND OPERA HOUSE.**—Raymond Hitchcock again delighted audiences last week with the reopening of *The Man Who Owns Broadway*, one of the Cohen musical deceptions. Flora Zabelle is playing the leading woman's role. Girlies succeeds *The Man Who Owns Broadway* this week.

**WEST END.**—The Man from Home opened its season at this theatre last week. Liebler and Company's production, with William Hodge as the star, was enthusiastically received. Herbert McKensie and Henry Harmon were prime favorites and shared most of the applause with Mr. Hodge, who gave his imitable portrayal of Daniel Voorhees Pike. Alice Johnson made a charming comtesse, as did Ida Vernon a Lady Creech, but Madeline Louis as Ethel Granger-Simpson seemed weak. The fact that the exits were opened on account of the heat made the performance, while perfectly smooth, rather unintelligible, as many of the best lines were lost to the audience. This week, *De Wolf Hopper* in *A Matinee Idol*.

#### LAURENCE IRVING'S NEW PLAY.

Recent reports from the English provinces indicate that in his new play, *The Unwritten Law*, Laurence Irving has not only constructed an excellent vehicle for himself and his wife, Mabel Hackney, but has also written a drama of unusual force and brilliancy. The work is a dramatization of—or perhaps more properly an adaptation from—Dostolevski's famous novel, "Crime and Punishment." A sombre, intense story is this, and one that goes deep into the elemental passions of the human heart, besides picturing with photographic accuracy the external conditions of Russian life. Mr. Irving has, it is said, eliminated much that is brutal, while retaining in full degree the strength of the story as a study of the psychology of crime. The character of Rodion Raskolnikov, played by Mr. Irving, runs the entire gamut of emotions, from the primeval impulse to murder to a splendid moment of voluntary abnegation and complete atonement, and of his impersonation the critics of Manchester—where the play was produced on Aug. 15—write in the highest terms of praise. Besides Mr. Irving and Miss Hackney twenty-six players appear in the production.

#### ACTORS' SOCIETY SELLS OUT.

The directors of the Actors' Society of America have received permission from Justice Brady to sell its property at 123 West Forty-fifth Street to H. B. Skinner for \$55,000. The society will rent rooms at much less expense. The regular income has been insufficient to support the establishment. The annual income of the Society has been \$8,365, while the expenditures have been \$8,593.

#### FOR THE BLUE BIRD.

The cast of *The Blue Bird* complete up to date is Mytyl, Gladys Hulette; Mammy Tyl, Caroline Newcombe; Daddy Tyl, Reginald Barlow; Fairy Berylune, Louise Closser Hale; the Dog, Jacob Wendell, Jr.; Fire, Pedro de Cordoba; Gaffer Tyl, Robert McWade, Sr.; Milk, Winifred Waye; Sugar, Georgie Majeroni.

#### MRS. RHINEHART ILL.

Mary Roberts Rhinehart, who wrote the novel, "When a Man Marries," from which *Seven Days* was dramatized, and who collaborated in the play with Avery Hopwood, is threatened with entire loss of her eyesight. With her husband, Dr. S. S. Rhinehart, she will go to Europe for treatment.

#### LOTTIE GILSON IN BELLEVUE.

Lottie Gilson, the vaudeville actress, was taken from a furnished room on West Thirty-ninth Street to Bellevue Hospital Monday night, suffering from gastritis and neuritis. Her condition is said to be serious.

#### CLARA MORRIS' HOME.

It was reported yesterday that the company formed to raise \$20,000 to pay the mortgage on Clara Morris' home in Yonkers had succeeded. Miss Morris is still so ill that the emergency had been kept from her knowledge.

#### GRACE VAN STUDDIFORD BANKRUPT.

Grace Van Studdiford has filed a petition in bankruptcy. Her liabilities are stated at \$20,000 or more and her assets at \$10, in bank.

#### WALTER N. LAWRENCE'S PLANS.

He Announces Four Plays, All by American Authors and Embodying Native Themes.

Walter N. Lawrence will make four productions this season, the first, as has already been announced, being a new comedy, *The Other Fellow*, by George Totten Smith, in which Thomas Jefferson will star. Mr. Jefferson will begin his season in October, playing a few nearby cities prior to his New York appearances. Following *The Other Fellow* Mr. Lawrence will present *Bob's Sister*, described as "a comedy of heart interest," by Geraldine Bonner, the author of *Sham* and *H. Hutcheson Boyd*. The title-role in *Bob's Sister* will be played by a young woman with whom negotiations are now in progress.

Early in November Mr. Lawrence will produce *A Modern Episode*, described as "a play of conditions," from the pen of Ivy Ashton Root, the author of *The Greater Love*, which was produced at the Madison Square Theatre a few seasons past, and subsequently went on tour with Aubrey Boucicault in the principal role. Mrs. Root is also the author of *The House of Cards*, played by Miss Mannering last year.

Following his production of *A Modern Episode*, which will require the services of an exceptionally important cast of players, Mr. Lawrence will produce a new drama by L. B. Parker, which, at present writing, is called *What Money Will Do*, and is said to be a problem play wherein the story is developed by a coterie of characters which may be described as unconventional when compared with other plays of this type.

Probably the most unique feature of Mr. Lawrence's plans is embodied in the fact that all four of his offerings are by American authors, who, in each instance, have chosen an American theme.

#### EMILY STEVENS IN A NEW PLAY.

Liebler and Company have entered into an arrangement with Harrison Grey Fiske whereby Emily Stevens is to create the leading role in a new production shortly to be made by the former firm. This is a domestic drama, temporarily called *William*. Some time ago a well-known play-broker submitted to Liebler and Company the manuscript of a play to which was attached no author's name. There was a brief note accompanying the script, saying: "Will you please read this play and give decision at once." George C. Tyler, managing director of the firm, read the four acts and promptly had the broker on the phone. "I accept this play," he said. "Who's the author? Send him or her around and we'll sign a contract." In response, Bayard Veiller presented himself as author of *William*. Mr. Tyler told the young author he would give the play a speedy production, and the date has been set for late October. Miss Stevens will create the principal part, after which other plans are being made for her. She was credited with exceptional force and talent when leading woman in support of George Arliss in *Septimus* and in various other prominent roles. Charles Balmor, who was originally announced for *The Deep Purple*, will also be in the cast of *William*.

#### STRIKE OF STAGE EMPLOYES AVERTED.

The threatened strike of the stage mechanics of all the theatres in the city, which was scheduled for Labor Day, but which did not occur because of the request of the Theatrical Managers' Association that they be given till the following Thursday for consideration, has been entirely settled by compromise. The compromise suggested by the Managers' Association on Thursday was agreed to by the Theatrical Stages Employees' Protective Union on the following Sunday. The compromise advances wages one-half of the demanded advance. The salaried workmen will receive no advance, but will receive pay for extra work.

#### VAUDEVILLE FOR MASHES.

William Morris, following the example of the New Theatre in making it possible for the poorer classes of the East Side to see theatrical performances, has decided to distribute ten thousand tickets in the tenement districts of the city, which, presented with a small sum at the box-office, will entitle the holder to a reserved seat at the American Music Hall. Mr. Morris will superintend the distribution himself. The experiment will be made next week. The worthy poor will then have an opportunity to see the Russian Dancers.

#### LORAIN IN THE SEA.

Robert Loraine almost accomplished his long attempted feat of crossing the Irish Channel in his aeroplane, a distance of 55 miles. When within a few rods of the Irish shore the breaking of a wire precipitated Loraine and his machine into the sea. The actor swam ashore and his machine was towed to safety by a passing ship. The name of Loraine's new play is *The Man from the Sea*.

#### IRVING PLACE THEATRE.

The season at the German Theatre, the Irving Place, will begin Sept. 29 with Björnson's *Bankruptcy*. Theodor Burgarth will manage the theatre. Both dramas and operettas will be produced.

#### IRENE BULGER INJURED.

Irene Bulger sustained a broken arm and, it is feared, serious internal injuries in an automobile accident near Larchmont. She is at her home on Riverside Drive.

#### W. SOMERSET MAUGHAM COMING

Charles Frohman has received a cablegram from W. Somerset Maugham, the English playwright, that he is coming to New York Oct. 12.



## THE LONDON STAGE

**Henry VIII.—Pageantry in the Theatre—Tourists at Stratford—Opera at Covent Garden—Actors En Route—American Interests—The Crisis—Caruso and the Gramophone.**

(Special Correspondence of The Mirror.)

LONDON, Sept. 3.—The spectacular production of Henry VIII at His Majesty's on Sept. 1 has precipitated more or less acrimonious cross-talk. By the overpowering splendor of the staging, Sir Herbert stands committed to the theory that the Shakespearean vehicle can't be overloaded. Percy Mac Quoid's red and green costumes were relieved by black, white and gold. Margaret Morris arranged the court and country dances from old English figures. Edward German's music was played. Although the whole play was a pageant, three scenes were magnificent in color and movement—the banquet hall in Cardinal Wolsey's palace, the trial hall at Blackfriars, and the coronation of Anne Boleyn at Westminster Abbey.

A few days before this production a rival manager, Herbert French, took occasion to issue an article making a plea for simplicity of Shakespearean productions and criticising adversely the spectacular treatment. Sir Herbert Tree could hardly avoid understanding that Mr. French's tropical rhetoric was a more or less indirect assault upon his methods and he is about to respond. To an outsider it seems as if both the spectacular and the impressionistic, the realistic and the symbolic, had their play on the stage. Certain plays should be produced in one way and certain others should be produced in the opposite way. Henry VIII is a pageant if there ever was one.

In this production the pageant served to cover up some histrionic crevices, although the leading roles were well filled. Mr. Tree's Wolsey was haughty, like Irving's, but less intellectual. Arthur Bourchier managed to depict the royal temper without destroying his dignity. Violet Vanbrugh made Catherine a commanding woman, as Sarah Siddons did, rather than a hunted victim, as Ellen Terry did. Laura Cowrie as Anne Boleyn was the most picturesque figure in the coronation scene. Although no great histrionic record was broken, the production was sufficiently notable on account of its scenic effects.

At Stratford-on-Avon the tourist trade has been interfering with services at the Trinity Church. Sight-seers attending services there utilize their time by writing souvenir postcards, most of which, it is alleged, go to American addresses. In England we are likely to attribute to visitors from west of the Atlantic most of the breaches of etiquette of this sort, because Americans do most of the traveling. It is true, too, that the more considerate tourists from America have condemned their careless countrymen quite as severely as Europeans do.

Mr. Beecham, who opens Covent Garden on Oct. 1, has announced a long list of operas, many of which will be given in English. The composers include Wagner, Puccini, Gounod, Strauss, Verdi, Mozart, Massenet, Tchaikowsky, Bizet, Smetana, Rossini, Goring Thomas, Delius, Sullivan, Holbrooke, Humperdinck, Chetsum, Offenbach, and Berlioz. Novelties for October are d'Albert's Tiedand, Leroux's Le Chemineau, and Tchaikowsky's Pique Dame. Other operas for the opening month are Hamlet, Fidelio, Don Giovanni, The Magic Flute, Elektra, Tristan and Isolde, Carmen, and Tales of Hoffman. Salome, if she can get by the censor, will appear at Covent Garden in November.

A double bill will be presented at the Strand on Sept. 10—The Man from Mexico, by H. A. du Souchet, and His Living Image, by Stanley Cooke and Arthur Wood.

On Sunday a special train from Euston took two large companies out for their Autumn openings. Georges Edwardes' Merry Widow company went to Blackpool and Lewis Waller's Bardelys the magnificent went to Birmingham, where they opened the Royal on Aug. 29. Twenty minutes after this special train Silvanus Dauncey's Walls of Jericho left for New Brighton. On the same day James Welch's When Knights Were Bold went to Southport.

Two trans-Atlantic producers have plays about ready for the British public. The Chocolate Soldier, however, on Sept. 10, is practically an English production, for all that F. C. Whitney is presenting it. A Woman's Way, pro-

duced on Sept. 15 by Charles Frohman, is an American comedy by Thompson Buchanan. George N. Ballanger is in London planning for the production of King of the Wild West, by Charles E. Blaney. Caroline May Blaney as Wild Nell will support Young Buffalo in the leading role. The Johnson-Jeffries fight films are being exhibited in England and Ireland without incident.

The Crisis was presented on Aug. 31 at the New Theatre. It is an adaptation by Rudolf Besier of Pierre Berton's La Rencontre. Evelyn Millard is in the lead. Although the first night audience was cordial, the critics unite in stigmatiz-

## "ELIMINATE THE INEFFICIENT"

ONE OF THE GREAT PROBLEMS THAT CONFRONTS THE PROFESSION

Correspondents Have Various Solutions of the Matter That They Present in Letters to "The Mirror"—Suggestions for Those Concerned to Read.

THE MIRROR has received the following letters on the question of the elimination of the inefficient in the theatrical profession in addition to those already published on the subject:

FORT SCOTT, KAN., Aug. 27, 1910.

To the Editor of The Dramatic Mirror:

Sir.—You ask for suggestions of a method whereby the inefficient may be eliminated from the profession of acting. Why not look for a method for the elimination of inefficient managers? In some cases many of us would ask for complete extermination of "managers we have known." To a large extent it is the inefficient—the ignorant,

action, and thus they are able to estimate their ability. Why shouldn't theatrical managers scout for talent among the humble representative companies that "never close?" I can assure them they would find splendid material, notwithstanding the assertion of another correspondent on this subject that "any number of amateurs are continually being employed by the chief reputable companies." It would be of inestimable value to the average so-called "New York actor" to spend a season in repertoire. It might surprise him to find within the repertoire ranks actors of considerable reputation and ability and stage directors of more competence than are generally found with the average one-piece attraction. There are good and bad repertoire actors, just as there are good and bad actors with the best known stars. I have been associated with Shakespearean stars (not tall-grass luminaries, either) whose managers provided them with some actors that didn't know the meaning of the beautiful lines they attempted to read. Assigned to responsible roles, they hadn't the slightest conception of the characters, but repeated their "verses" parrot-like. Some of these big, wise managers, who annually foist lusterless stars upon the public, should farm out a few of their pets and proteges to the repertoire companies. It would be the best possible schooling for them; and a Summer season in the airdomes cannot be excelled for voice culture. Their work, after this training, might be offensive to the school of repression, of inward emotion, but they could at least be heard four rows from the orchestra pit. Sincerely yours,

C. NICK STARR.

GORDON'S PLAYERS.

PRESS CLUB OF CHICAGO, Sept. 4.

To the Editor of The Dramatic Mirror:

Sir.—The editorial about the inefficient actor which recently appeared in THE MIRROR, will, I believe, be the cause of discussion, which will ultimately be of great value to the theatrical profession, which has suffered from too much "opinion" and has lacked the healthy "arguments" that lead to "thrash out ideas," as it were, and to arrive at the true value of disputed points, so that the true may be developed and strengthened and the false rejected.

The inefficiency of our actors has been acknowledged, and all ideas that suggest a remedy are, at least, worthy of close analysis. To my mind the article itself suggests the solution in its last paragraph:

"There is regulation and examination for those that seek to enter the professions and the arts; there is adequate protection against incompetence and imposition, charlatanism and pretense, in their practice. But the bars are down so far as the stage is concerned, and every species of fool or fraud is free to hop upon it."

When the theatrical profession gives to the school of acting the same encouragement and protection that is accorded the law school and the medical school, the standard of acting in this country will be raised fifty per cent. in ten years' time.

We speak of the art of acting; if it is an art it must have principles which must be learned. Acting can be taught—it must be taught—and it is taught. Every stage director is a teacher of acting, and every actor, in rehearsal, a pupil, and under the present system the actor picks up a bit of knowledge here and a bit there, connects them, keeps adding to his little store until he shows some degree of proficiency. It is evident that such education must lack that systematic, orderly and logical knowledge that constitutes true education. It is almost miraculous that the standard is as high as it is.

If the school of acting is illegitimate it should be exposed and exterminated; if it is legitimate it should be encouraged and supported. The profession should insist that schools be conducted by competent teachers, who possess the technical knowledge required and have the necessary pedagogic training which is required of all teachers in reputable educational institutions.

We all admit the demand, so let us take some definite step to furnish the supply. Let us have ideas and opinions and an opportunity to answer arguments.

Respectfully yours,

ROBERT STOCKDALE.

## IOWA THEATRE DYNAMITED.

What is believed to have been a deliberate attempt to totally wreck the opera house at Burlington, Ia., occurred at 1.35 A. M., on Sept. 2, after a successful presentation of Miss Nobody from Starland. An explosion, which was heard for nearly a mile, occurred near the centre of the stage and resulted in considerable damage to the building. Pieces of partially burned fuse and some lead pipe were the only clues left by the perpetrator. The house was recently purchased by John Cort.

## AN OVERWORKED DOUBLE WHIRL.

Labor Day deluged Coney Island with crowds that labored hard to have a good time. The Double Whirl, a combination Ferris wheel and carousel, at the Bowery and Kensington Walk, collapsed under the strain, furnishing its patrons with a few more sensations than advertised. Ten persons were more or less damaged, though not fatally. The proprietor was placed under arrest.



JEROME K. JEROME

ing the play as tenuous, prolix and unsuited to the English stage. Besier is now dramatizing Kippis, a novel by H. G. Wells.

Jerome K. Jerome is evidently a reliable pedestal to stand on. Annie Hughes is now on her Autumn tour in one of Mr. Jerome's plays, Miss Tommy, which has withstood the weather for a number of years. The wear and tear of fortune has not yet worn out its sterling material. The present tour of Miss Tommy will be through Scarborough, Hastings, Liverpool, Blackpool, Ramsgate, and other cities of that region.

Hall Caine has explained that The Eternal Question discusses the position of woman in the cosmos. One character claims she is the equal of man, the antagonist claims she is not. The action of the plot shows the position of women legally who dissolve their marital ties.

To him that hath shall be given. Signor Caruso, it is commonly understood, gets £10,000 per annum for gramophone records of his voice. Selma Kurz, Slezak, and Schmedes, of Vienna, also receive princely stipends for the same work. Evidently the gramophone companies are in no immediate danger of insolvency.

JASPER.

blatant, self-satisfied, know-it-all—manager that makes possible the professional life of the incompetent actor. Sift the managers and abolish those abominable establishments, the theatrical agencies, and talent, crouching at the feet of commercialism and ignorance, may take heart. Surely there ought to be better methods of engaging actors than the methods that now prevail. Every actor of experience knows, and THE MIRROR should know, that ability usually counts for naught in the offices of agents, where rank favoritism prevails. No matter how many road laurels an actor may have won, without the prestige of club and financial influence he stands a mighty poor chance of professional advancement in New York. Luck and the four-flush! What a figure they do cut on "dear old Broadway!"

It shouldn't be difficult for managers who are honestly in search of the best obtainable talent to test the ability of applicants. Yet if an actor should suggest giving a specimen of his ability before one of the lords of the Bialto, he would, no doubt, be set down as an amateur. Why should he be so regarded? It seems to me that managers who know anything about acting ought to be able to judge of a performer's worth at a private hearing. How few there are, however, that are even able to gain an audience with the Caesars of histrionism. When good baseball managers feel the need of strengthening their teams they send scouts out among the minors in search of talent. These scouts see the players in



**THIEF. THE.**—A. H. Woods, proprietor; J. K. Roberts, manager; Joseph N. Edmonston, business-manager. Blanche Shirley, Frederic Clayton, W. A. Whitcomb, Isabelle Sherman, E.



**B. HARRISON, Harry Brown, Joseph B. Conn, W. E. Randall.** Opened at Allentown, Pa., Aug. 28.

**THREE WEEKS.**—Marcella Perrotti, Jack O. Gray, William H. Barclay, H. E. Conn, John Payette, De Lancey Barclay, Ernest Mack, Josephine Roberts, William H. Ferris, John Sparring, George O. Herbert, Jeanne Towler.

**THE ADVENTURES OF POLLY.**—Blaney-Spencer Amusement Company, proprietors; James Wall, manager; George D. Walters, business manager; Richard Purdon, stage manager; Helaine Adey, M. and Mrs. Hal Gladwin, Bobbie Jones, Richard Purdon, Uno Barrett, Mrs. Julia Grandin, Ethel Grandin, Will Randall, H. H. Wall, W. J. Gross, La Vergne Miller, Daisy Chaplin, George D. Walters, W. D. Chaffin, Frank M. Christie. Opened at Brooklyn, N. Y., Aug. 20.

**THE BOY FROM WALL STREET.**—Harry Clay Blaney, proprietor; Henry Pierson, manager; Frank Whitlock, business manager; Fred Preston, stage manager; Harry Clay Blaney, Kitty Wells, W. J. Constantine, John Martin, Thurlow White, John Horn, Fred Preston, Harry Tucker, Harry Dobson, Augusta Gill, Frederic Ormrod, Kathryn Maddox, Wayne, Isabel Pierson, James H. Hoots, Thomas Brown. Opened at Washington, Sept. 8.

**THE ROSARY (No. 1).**—Bowland and Clifford, proprietors; J. J. McClure, manager; Harrison Reynolds, Ramsey Wallace, J. M. Clayton, Edgar Murray, Jr., Billy Champ, Jessie Arnold, Addie Dougherty, Eleanor Bell, George Johnson, John Beach, Joe Leahy. Opened at Chicago, Sept. 4.

**THE ROUND UP.**—Klaw and Erlanger, proprietors; Edwin J. Cohn, manager; Frank W. Martineau, business manager; Jacques Martin, stage manager; Rapley Holmes, Ernest Allen, S. L. Richardson, Jacques Martin, C. Mitchell, Harry Harris, George E. Lewis, John L. Williams, William Conklin, Joseph M. Lotman, Oden Crane, Grace Benham, Paula Gray, James Ashburn, W. N. Bailey, Sidney P. Cushing, Charles Aldridge, "Texas" Cooper, Stephen Bailey, Joseph McCardie, Robert Rawlin, J. J. Walsh, John L. Howard, A. D. North, Ben Haney, Joseph Gaylor, Ray Jones, John J. McGowan, George J. Creamer, Alfred Blount, Joseph Blount, Carlos Antieri, Lucy Blake, Elizabeth Lash, Edwin J. Cohn, F. W. Martineau, E. A. McFarlin, Harry Brinker, Maurice McShane, William Horn, Joseph Light, John McRobbie, Henry Johnson, Charles McCardie, James Humphries. Opened at Boston, Sept. 5.

**THE WOLF.**—Stair and Havlin, proprietors; C. P. Lawrence, manager; Robert Lothian, stage manager; Fred Eric Miller, business manager; William Crimann, Thomas Burroughs, Joseph T. Chaille, Robert Lothian, J. Hall, L. S. Tingle, J. Flagg. Opened at Jersey City, N. J., Aug. 28.

**UNDER SOUTHERN SKIES.**—Harry Deel Parker, proprietor and manager; J. O. Rutherford, acting manager; C. Sumner Burroughs, business manager; John T. Burke, stage manager; W. W. Ross, carpenter; Charles Kyle, properties; Will Mathison, electrician; John T. Burke, Viola Bancroft, Dorothy Lee, Harvey Deaton, Ethel Bradley, Robert Ellis, Evelyn Latelle, Harry Lincoln, Carl T. Jackson, Margaret Williams, Evelyn Finlay, Ben MacQuinn, Morris, Thomas Patten, Marsh Field, Emily Burke, Alice Trotte, Millie A. Evans, E. D. Sherman, Walter Howard, Thomas Townsend, Olive Brown, Etta Long. Opened at Pittsburgh, Aug. 8.

**VAUGHAN GLASER IN THE MAN BETWEEN.**—Vaughan Glaser, proprietor; W. B. Garry, manager; E. E. Fisher, business manager; Laurence Wakefield, stage manager; James Hunter, Harrison Steadman, Frederick Kerby, Charles Carter, Martin Woodworth, Edwin Kummerow, Richard Hoffman, Francis Matthews, George Beebe, Charles Parkhurst, Allan Lyons, Las MacPherson, Kathleen Brown, Percy Morrell, Bicea Scott, Edna Bern, Constance Keynon, Fay Courtney. Opened at Toronto, Sept. 8.

**WIFE, THOMAS A. IN A GENTLEMAN'S HOUSE.**—William A. Brady, proprietor and manager; Charles D. Williams, business manager; Louis Miller, business manager; Thomas A. Wise, Will J. Deming, Joseph Weber, William H. Forrester, Fred Hendie, Willard Perry, Thomas Hall, Frederic Bock, George E. Miller, E. H. Bender, Miller Shaleit, Donald Mackintosh, Barney Johnson, Charles Johnson, Edward Murphy, Louise De Rigne, Ida Stanhope, Beverly West, Frances McLeod, Jessie Hall, Lute Adams.

**WHITE SISTER.**—Leibler and Company, managers; George C. Tyler, managing director; D. C. Curry, acting manager; D. W. Haynes, business manager; Dwight Dana, stage manager; George Wiseman, musical director; Viola Allen, James O'Neill, Henry Stanford, Dwight Dana, Frederick Mosley, Edwin Brandt, Joseph Carducci, Minna Gale, Fanny Addison Pitt, Belle Comendale Warner.

**WILD FIRE.**—Harry Deel Parker, proprietor and manager; Leo R. Levitt, acting manager; Charles Mark Thall, business manager; Rowland G. Edwards, stage director; C. E. Dibble, carpenter; Frank Murphy, properties; Walter Brown, electrician; Luella Morey, Elaine Trapp, Bessie Hay, Jeanette Wolf, Rowland G. Edwards, W. H. Roche, Robert Clugston, Henry H. Culbertson, Billy Devere, Henry Grady, Lance Burritt, John DeWeese, Avery Knight, Gus Alexander. Opened at Washington, D. C., Aug. 22.

**WRIGHT LORIMER IN THE SHEPHERD KING.**—William A. Brady, proprietor; John S. Hale, manager; Miles J. Murphy, business manager; Walter H. Brown, stage manager; Ross Mobley, musical director; Wright Lorimer, Charles D. Herman, Daniel Giffether, J. Irving White, H. E. Humphrey, W. J. Connolly, Harry Cowan, O. Edmond Roth, Walter H. Brown, Axel Bergman, Paul Burham, A. L. Frewen, O. B. Tollman, Arthur W. Wagon, Eugene Mack, Frank E. White, W. B. Hodges, John Fitzhugh, H. C. Kammerer, Roy Johnson, C. G. Cox, Ross Mobley, Margot Merriam, Alma Cheever, Bessie Chapin, Ruth Copley, Ivah Ferrier, Eileen Hasie, Janet Yoness, L. L. Learned, Mary Andrews, Alice Thorne, Olive Mennessa, Maybelle Mayburne, Anna Nicholas, Emma Orner. Opened at Boston, Aug. 23.

**BURLESQUE.**

**BEAUTY TRUST COMPANY.**—Charles O. Rice, proprietor; Harry W. Thompson, manager; Frank McAlister, advance agent; Fred Guillard, stage manager; Frank Schelbert, musical director; Bert Richardson, carpenter; John Palmer, electrician; Charles O. Rice, Fred, Cady, Ethel Kirk, Lew Dunbar, Arthur Thalasco, Ethel La Vere, Fred Guillard, Stella Raymond, Harry Wells, L. T. Murphy, Roy Doney, Burt Lamb, Lillian Rogers, Mae Francis, Edith Hill, Anna Grange, Minnie Murray, Anna Weiss, Grace Rice, Jennie Ross, Edna Yates, Jean LeRoy, Babe

Lamb, Helen Armstrong, Eleanor Russell, May Willis, Connie Willis. Opened at Kansas City, Aug. 21.

**BOWERY BURLSQUERS.**—Hurtig and Seamon, Inc., proprietors; E. Dick Rider, manager; A. J. Phillips, business manager; Ben Jansen, stage manager; Melville Brown, musical director; Ben Jansen, Linnie Freilich, Eddie Fitzgerald, Jack Quinn, Norma Bell, Minnie Lee, Edna Green, Jule Kline, Henry West, George Thornton, Al. Galar, J. Garvey, Alpine Quartette, Morin Sisters, Charles Jansen, Clara Masters, Ray McCoy, Ruby Rogers, Eleanor Harris, Grace Marshall, Claude Lockart, Sadie Siehl, Olive Hoyt, Helen Morton, Mariette Euber, Clara Reynolds, Gertrude Messier, Margie Rudolph, Kitty Fraa, Anna Peiper, Anna Tobin, Grace Carmen, Dory White. Opened at Pittsburgh, Aug. 13.

**BUCKLING.**—The Black Opera House Company, proprietors; Frank Calder, manager; Frank Metzger, advance agent; Frank Damsel, stage manager; Al Kennedy, musical director; Frank Damsel, J. H. Price, Mike McDonald, Harry Mathews, Young Brothers, Frances Farr, Blanche Martin, Alice Brooks, Katherine Rose, Claire Lewis, Edna Lewis, Ella Littlefield, Jean Woodbury, Anna Cameron, Florence Young, May Phillips, Hazel Melbourne, Jessie May, Margie Bennett, Evelyn Sterling, Grace Wilson, Mae Williams, Madge Ellis, Lennie Taylor. Opened at Toronto, Ont., Aug. 13.

**GOLDEN CROOK.**—Jacobs and Jermon, proprietors; James C. Fulton, manager; Charles Eckhardt, business manager; Edward Trevor, stage manager; Abe Hornstein, musical director; Sam Gillick, carpenter; George Watson, electrician; Frances Lee, wardrobe mistress; William Arlington, Ed Johnston, Ed Trevor, Harry Morton, Jack Atkinson, the Monarch Boys, Ed Rice, Arthur Thornton, Joe Lester, Joe Brown, Jeannette Buckley, Marshall and King, Lillian Price, Delores Trevor, Vivian LeRoy, Anna Moore, May Lester, Sarah Markewitz, May Flower, Alice Brown, Ethel Palmer, Florence Morgan, Marie McLean, Myrtle Morand, Anna Riceman, Nellie Pennington, Lily Blaris, May Wilson, Dora Mason, May Tapper, Flo Cochran, Daisy Hoffman, Roth Sisters. Opened at Minneapolis, Minn., Aug. 23.

**IRVING, FRED, BIG SHOW.**—Fred Irving Amusement Company, proprietors; Arthur Bennett, manager; Philip Paulsater, advance agent; Charles Hatch, musical director; Larry McCale, Brady and Mahony, Arthur Delmore, Marr and Evans, Major Laird, George Irving, Lester J. Pike, Margaret Bennett, Marie Bevers, Asher, Sisters, Jessie Wilson, Edna Percell, Edna Roberts, Maud Baughman, Dorothy Baughman, Edna Marie, Bernie Morningstar, Bell Dorey, Ruth Irving, Hildur Gudist, Jennie Gardiner, Jennie Adams, Virgie Bates, May Pike, Madge Cornelly, Erma Delmore, Geneta Alpha, the Six English Boys, Amy Ford, Bella Townsend, Katherine Ross, Phyllis Numa, Phyllis Dean, Gerty Prince. Opened at Buffalo, N. Y., Aug. 23.

**GOSSIP.**

Eugenie Forde has been engaged for Polly of the Circus and opened at the Grand Opera House, Brooklyn, Sept. 5. Dolly Forde, a former child actress, will hereafter be known as Victoria Hannaford. She has been engaged for Polly of the Circus.

Seth Cabell Halsey has been engaged for the part of St. Elmo in the George Amusement Company's production of St. Elmo. They opened Sept. 4 at La Salle, Ill.

The Five Musical McLarens, who are widely known as instrumentalists, have added several dance numbers to their already strong act, and have thus secured for themselves a name among the headlines. They open on United time Sept. 10. El Barto, the Merry Wizard, will open a season of several weeks over United time at Buffalo, N. Y., Sept. 12.

Robert Dempster has sufficiently recovered from his recent illness to be at work again. Last week he was headliner at the Majestic, Milwaukee, Wis.

Reginald C. Knorr is playing the lead with Rowland and Gaskell's The House of a Thousand Candles, and Eleanor Rella (Mrs. E. Knorr) is playing Laura Watkins in Edward E. Rose's The Rosary, which is having a run at the Globe Theatre, Chicago, under the direction of Rowland and Clifford.

J. E. Cline has engaged for the support of May Stewart; Alfred E. James, Bryce Desmond, F. F. Miles, Eugene Chester, Charles Leonard, Edwin Delamond, Jane Sylvester, Kathleen Gerrod, and Constance Egerton.

The William Ingersoll Stock company opened at the Garrick Theatre, Salt Lake City, Sept. 4. Their reception was enthusiastic.

Corse Payton's Stock company began a very promising engagement at the Gayety, Hoboken, N. J., on Aug. 29, presenting The Liars. The company is an excellent one, headed by Una Abell Baker and George Drury Hart. Several of the members have been seen there before, but not Miss Brinker nor Mr. Hart. As Lady Jessica, Miss Brinker was most charming. Mr. Hart contributed some very good work, and the support of the other members met all requirements.

Giacomo Minkowsky, the Polish-American composer of The Smugglers, has written a light opera, The Prettiest Wife, which will be presented in Berlin on Sept. 15. Die Schoriste Fran is written around the love of the Duke of Teck and Lady Grace Elliot in the days of Beau Brummel.

The Zasa family has elucidated the mystery of the Paris poison story circulated recently. Claude Berton's mother was alleged by the cook to have driven M. Berton's wife from the house by attempts to poison her. The Bertons now attribute the whole tale to a cook who believed that both Madame Pierre Berton and Madame Claude Berton were in love with her sweetheart.

Gossip is revelling in the recently announced engagement of Maurice Rostand, eldest son of the French dramatist, to Gabrielle de Rohan, who is related to half the French nobility. Although only twenty years old, Rostand is handsome and conceited enough to have caused plenty of excitement in Paris. His attentions to a

member of the Chantier cast all but caused M. Gultry to leave the company. His fiancée is a girl of great beauty and a poetess of some reputation.

Maud Jeffries, who retired from the stage upon her marriage to an Australian wool dealer, returned to the Sydney stage in Pymonia and settlers in the bush, netted \$35,000. For some time Miss Jeffries was leading woman for Wilson Barrett. She is chiefly remembered in England as Mercia in The Sign of the Cross.

A St. Louis Masonic Temple to cost \$750,000 will be erected at Grand Avenue and Windsor Place, St. Louis, this season. The first floor will be given over to a theatre capable of seating 4,000 people.

In support of Sam Bernard in He Came from Milwaukee, which opens at the Casino, Sept. 21, are Winona Winter, Nella Bergen, Amelia Summerville, Adele Rowland, Alice Gordon, Anita Francesca, Louis Harrison, George Anderson, Frank Tierney, and Henry Norman.

Rumor has it that Julia Sanderson, now of The Arcadians, will replace Pauline Chase in Our Miss Gibbs at the Knickerbocker.

Grace La Rue, Georgia Caine, Van Rensselaer Wheeler, Charles Angelo, Martin Brown, Edgar Norton, Doris Goodwin, and Anna Wheaton will be the members of the musical comedy, Madame Troubadour.

Harry Kelly opened in Deacon Flood and the Lady in Baltimore Monday night. The title was formerly simply Deacon Flood. In his support are Clara Palmer, Mayme Gehrue, Madelyn Marshall, Ed. Wynn, Fletcher Norton, and W. W. Black.

Weedon Grossmith opens in Montreal, Oct. 3, in Mr. Freedy and the Countess, by R. C. Carton. The production is under the management of Daniel V. Arthur.

Roy Purviance has been engaged by H. B. Harris to play the role of Bob Colton with The Commuters, Company B, which opens Sept. 15 in Chicago, Ill.

Marie Tempest will open her season in A Thief in the Night in Philadelphia, Oct. 3.

**A NEW THEATRE INNOVATION.**

Winthrop Ames, director of the New Theatre, will attempt this season to give the East Side a chance to see regular productions at prices ranging from 10 to 50 cents. Four performances—The Bluebird on Oct. 10, a Shakespearean drama on Dec. 24, and two plays as yet not chosen on Feb. 5 and March 13—will be given in this series. Tickets can be obtained only through specified agents of the New Theatre in the East Side, as a strenuous attempt will be made to keep speculators out of the field. The exact method for obtaining this end has not been set. The series, consonant with the policy of the theatre, would have been inaugurated last year had the performances of opera not taken the time. If the four performances meet the approval of the audience for whom they are intended a permanent organization is a possibility for the purpose. The whole idea is a philanthropic scheme that deserves good fortune.

Julius Hopp, representing Winthrop Ames, will be responsible for the distribution of tickets. Rose Laddon, of the Hand School; Hermann Bernstein, a writer, and Ludwig Low, of the German Free People's Stage, have appointed a committee of six to co-operate with Mr. Hopp. The six are Charles R. Richards, Director of Cooper Union; Leonora O'Reilly, of the Woman's Trade Union League; William Mallory, of the Twentieth Century Magazine; B. Hollander, chairman of the committee of entertainment of the Educational Alliance; Mrs. H. C. De Mille, the play broker, and D. Weinstein, organizer of the United Hebrew Trades. Considerable disparity of opinion developed concerning a proper title for the series, but a more serious matter 't will be to eliminate speculators from controlling the market.

The purposes of this movement were explained by Julius Hopp to the Vagabond Club on Sept. 12. He was presented by Louis E. Van Norman.

**WALTER C. JORDAN RETURNS.**

Walter C. Jordan, of the firm of Sanger and Jordan, the play-brokers, returned to New York last week after a long sojourn abroad, during which he combined business with recreation, and is again active in his prosperous and growing agency business on Broadway. Mr. Jordan brought with him from Europe many new plays controlled by his firm for America that will be seen here in due course of time.

**BALTIMORE.**

Harry Kelly Stars—The Storm—Con and Co.—Coming Attractions.

BALTIMORE, Sept. 13.—Harry Kelly in his new musical comedy, Deacon Flood and the Lady, opened the week at Ford's. The attraction next week will be Bright Eyes.

The regular season at the Academy opened Monday night with The Storm, a production of Thomas W. Ryley. Next week, Girlies. The Shuberts began their regular season at the Auditorium in Henry W. Savage's offering, Con and Co. The comedy was presented by an excellent company. The Little Dancet will follow. The Smart Set holds the stage of the week it will give place to The Wolf.

Vaudeville is presented at the Maryland, Savoy, Wilson and at the Summer parks.

HAROLD RUTLEDGE.

**THE ACTORS' SOCIETY**

NOTES OF MANY MEMBERS FROM VARIOUS PLACES.

Frank Darien Returns East—George Seybold Enters Vaudeville—Many Engagements for Stock Companies.

Nathaniel Anderson is playing in vaudeville with Ethel Fuller.

Aida Rivera, who has been playing second at the McKeesport Stock, is now at Flint, Mich., where she is to play the second with the McGill-Shipman stock company.

James J. Ryan and Frederick Hardy are playing with Helen Ware in The Deserter, which comes in New York, at the Hudson Theatre, Sept. 19.

Sam Clot has returned to town after a summer vacation spent at his home in Roxbury, Conn. Mr. Clot returns to the east of Rebecca of Sunnybrook Farm, which will open at the Liberty Theatre, Sept. 24.

Ernest Trox, who has been playing during the summer with Girlies, is also with Rebecca of Sunnybrook Farm.

William Stuart will close his stock engagement shortly with the Fall Summer stock company, at Springfield, Mass., where he has been playing leading juvenile roles for the past twenty weeks.

Edward Locke returned to New York last Tuesday after spending several weeks in Chicago preparing the Western companies in the Climax.

Adelaide French is playing with Paul Gilmore in The Mummy and the Humming Bird.

Herbert Denton has been re-engaged for The Girl in the Taxi co., which comes to New York soon, opening at the Astor Theatre.

Frank Darien and Dorothy Dalton (Mrs. Darien) are playing with the Empire stock company, at Holyoke, Mass., and both are receiving excellent notices.

George Seybold is playing with Felice Morley in a sketch by Edgar Allan Wolf, entitled A Call for Help, opening in St. Paul, Minn., last Monday.

Thomas MacLarnie has been engaged to play with the Baker stock company, Portland, Ore. Oscar Eagle, who was with David Warfield last year in The Music Master, is playing in The Lily at the Belmont Theatre.

William Danahill has been engaged by the Stamford stock company at Stamford, Conn.

Marie Curtis has been engaged by the Castle Square stock in Boston, where she will play during the coming season.

J. Palmer Collins will return to the east of Arizona, with which company he has been playing under Charles Frazar's management at the Lyceum Theatre last year.

James H. Montgomery's new play, The Aristocrat, opened in Atlantic City last week with great success. T. Harry Hunter, chief promoter of the tour, Edward Abner, starring in it, and John Abner, another member of the Society, played an important part.

Edwin Brandt is playing with Viola Allen in The White Sister.

Theodore Schorwald has been engaged by the doctor in The Climax. He joined the company and played on very short notice.

**VAUDEVILLE STOCK.**

The John Spotts Amusement Company, Topeka, Kan., announce the opening of their season of vaudeville stock companies with the Tetchell Brothers' stock company, Sept. 12, playing week stands. They will have on four seven companies for the season of 1910-11. This firm recently opened a New York office with a vaudeville play bureau in connection to supply novelty vaudeville material for their several companies.

**NOTES OF VARIOUS ACTIVITIES.**

Francesca Tetter, who was for nearly twenty years associated with Franklin Van Horn (the last of the original family of that name connected with the theatrical costume business in New York city), has now established herself in business on her own account at 159 West Forty-eighth Street, New York city. After the death of Mr. Van Horn, Miss Tetter accepted for a time an offer to manage another theatrical costumer's establishment in the city, but found it impossible to continue with the work. Miss Tetter's popularity among both professional and amateur is due in no little measure to her remarkable knowledge and skill in furnishing costumes of historical and artistic correctness for the period under consideration. She will be pleased to receive visits from any of her previous customers who desire her services.

The use of vulcanized hard fiber trunks among professionals continues to show a steady growth. The material, from its strength and lightness, seems to be admirably adapted to the purpose for which it is used. The firm of William Hal (Inc.), who make a special study of deriving and building professional trunks made from this material, have lately issued a price-list giving full particulars of the various makes of trunks manufactured by them. Among a big assortment it is difficult to choose one for special commendation, but that known as the "Bal" wardrobe trunk appears particularly desirable. There is a place for everything that can be needed on the road—suits, dresses, shoes; even a collar or necktie can be taken from it—with one eye shut, without disturbing anything else. One side of this trunk is a dresser, the other a closet, in which clothes are kept in shape by their own weight. The entire work of packing consists in snapping the trunk shut. The new price-list will be sent to any professional by mail, free, or on application to the company's new uptown depot, 1575 Broadway, New York.

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## THE NEWS OF CHICAGO

**Laurette Taylor's Introduction as a Star—Nasimova, Elsie Janis and Others Prominent in the Bills—The Grand Opera Season—Colburn's Chat of the Theatres.**

(Special to The Mirror.)

CHICAGO, Sept. 12.—Madame Nasimova began her engagement at the Garrick to-night before a large and fashionable audience. The play was "The Fairy Tale," and there was much interest to see it as well as the star. Another important opening to-night was that of The Dollar Princess at the Illinois. Clara Lipman came back to Chicago to-night at the Princess in The Marriage of a Star.

To-morrow night Elsie Janis will succeed The Old Town at the Studebaker in her new musical comedy, The Girl of My Dreams, which Henry Blossom has written from George Ade's story.

The Girl of My Dreams, with Lella McIntyre and John Hymans, was transferred Sunday from the Illinois to the Chicago Opera House, and the first audience there was big and enthusiastic over the fine production.

The regular season at the Whitney Opera House began to-night with a return engagement of Alma, We Won't Do!

Preparations for Chicago's first grand opera season of full extent, under the direction of its own company of citizen-owners, like the Metropolitan of New York, are well advanced. The season will begin in the handsomely remodeled auditorium Thursday, Nov. 3. There will be performances Monday, Tuesday, Wednesday and Thursday evenings and Saturday afternoons. Madames, Maibels, Gardens, Gadski, Nordica, di Cameros, Osborne-Hannan, and Bresciani-Ganoli have been engaged. The operas will include Tosca, Pellaea and Melanide, La Fougere de Notre Dame, Salome, Lohengrin, and The Tales of Hoffman. Bernard Ulrich, business-manager of the company, is receiving orders for season tickets.

We Won't Go Home Until Morning we shall not see for the present at least. It was to have come to the Princess.

Andrew Mack is another star engaged for one week in vaudeville and that week at the Majestic, where he made his bow this afternoon.

Setting musical numbers into a standard farce, as George Broadhurst has done to make the musical comedy The Girl and the Drummer out of his What Happened to Jones, is not easy if the numbers are made to seem a part of the story.

The current production at the Grand Opera House shows that both the dramatist and the composer acquit themselves admirably well. In some instances the effort to glide from conversation into song is still somewhat observable, but in many others music is interwoven delightfully.

Augustus Barratt, the composer, reveals an ear for graceful air and rich and original orchestration. His pretty music seems asserting itself and getting its own applause. The "Girle" song in the last act is one of the best popular musical comedy songs heard in any new production of recent seasons.

The audience is filled with many scenes, "Morale," "Yump," and "We'll Build a Ban-galow" are other proofs of Mr. Barratt's talent. It combines with Mr. Broadhurst's with most success in the last act, where humor and music go hand in hand in the most enjoyable way from the opening to the end. The first act has much to commend it, but the second lacks the interest and the swing of the last. A new song is sought for the second act, and a specialty may be put in. Both are needed. Newspaper comment was cordial. Herbert Corthell, slightly rounded and generally prepossessing without a taint of tailoring, endowment of wit and magnetism, imparted a sufficient degree of farce life and action to Jones and sang fairly well. He was recalled for numerous encores of the song "Morale."

Phil Ryle did the professor with good, a bit old-fashioned, farce emphasis and sang mountaintop John Peachy was capital as the real bishop and his voice continually suggested that he should have a song. Vera Michelena was sung with grace and charm. Marie Flynn showed ingenueness and unusual skill in acting. She sang effectively. Norma Brown made much of the small part of Minerva. Her song was one of the most successful and her acting was as pleasing as her appearance. Belle Todd as the Swedish servant was one of the most popular members of the company, judging from the applause she got, especially with "Yump." She danced well. Jeffery Lewis made the proper character of Mrs. Toddly, and Bernard Dyllyn as the officer introduced masculine vigor and gusto agreeably. He was not wanting either when it came to his turn to sing. The production was sufficiently elaborate. The first audience filled the theatre, but hot weather following Labor Day made it rough.

Laurette Taylor was auspiciously introduced as a star in the new comedy by Harry Manners. The Girl in Waiting, at the Olympic last week. The reviews recorded that she was very nervous the opening night and suspended judgment in some instances, though all credited her with that degree of ability and especial endowment of personality which a star should have.

The play was praised as well written, at least. By midweek Miss Taylor was showing no sign of nervousness. She was, in fact, giving a delightful performance of the rather frankish, aristocratic, worldly young English woman. The appreciation of her audience was lively, and all went well. Every little scene of love or mischief was done with true instinct, especial talent and a fine completeness. With the possible exception of her repeated farce-comedy laugh, which was often beneath the character, her Lilian Turner was a thoroughly artistic achievement. It appeals especially to the best class of theatregoers, and I understand they are going to the Olympic in increasing numbers. The play was always better in true comedy than reliable. Nothing better in true comedy has been offered in many seasons, certainly nothing better written or written with more regard for the drama as field of literary skill. There is not a word in it to offend the most loyal advocate of a clean stage, and so The Girl in Waiting is a worthy successor of The Fortune Hunter. It may run as long. The company supporting Miss Taylor was excellent, and rather English. A. H. Van Buren as George Hemming, Wilfred Draycott as Sir Charles, Wallace Erskine as Turner, E. P. and Percy Ames as Montague Witherspoon were chief contributors among the men to the genuinely artistic effect of the performance. Marie Keogh was clever as the cashier. Julia Ralph enriched the part of Mrs. Witherspoon with her individuality. Alice Gale made an interesting character of Mrs. Hemmings. E. H. Kelly made a distinct but some-

what too demonstrative individual of the detective. Herbert Budd gave Bland, the "fence," sufficient merit, and Elsie Mason was similarly praiseworthy as Mrs. Watts. The setting of the first act, a street scene close to the building, at a corner, was striking. The change to scene 2 was too long, and the climax of scene 1 was too good for a dark intermission. Lights should go up, and the two scenes be treated as acts. The other settings are handsome.

The Follies of 1910 have arrived at the Colonial. The production is as interesting as usual to that portion of the theatregoing public, which is devoted to the human form divine; and the specialties are rather more interesting than usual to the seekers after such poor entertainment as cleverness, talent and skill can offer in comparison with shapely calves and woman revelations not customarily seen on the street. Messrs. Bickel, Watson, and Bert Williams furnish plenty of humor. Mr. Williams especially has been stirring enthusiastic words in the reviews. The theatre has been filled at nearly all performances.

Popular matinees have been resumed at the Lyric, but the theatre, having been elevated to the first class, this means a dollar for the best seats. These matinees are given Wednesday afternoons. They began last week, and The Wife Tamers will be the bill this week, the handsome Savage production having been transferred from the Princess to the Lyric yesterday.

Harold Ward, who has been on the press staff of Manager Duces, of the Shubert theatres, here for two seasons, resigned to be press representative of Baby Mine, which started on tour this week.

Madame X will be seen in Chicago again, at the Garrick, with Dorothy Donnelly and William Elliott in the company. Boyd Nolan, Maria Ostman, Malcolm Williams, and Robert Patton Gibbs are also announced.

The Live Wire, a new play with a melodramatic climax, in which an inventor is nearly burned to death by flames which are burning his bed, after being started by a device of his, received its first production here last week at the Crown. The authors, Homer Granville and Olive Porter, say that the play argues the power of mental force, but the programme says it is a comedy drama just the same. The fire scene was a big success at the Crown, meeting all the demands of the conventional third-act thrill. The play is well written and has a pleasing last act, which holds interest better than usual after a smashing finish in the third.

Messrs. Kilant and Gaszolo, the producers, have given the play the advantage of an exceptional capable company, who stick reasonably close to nature in spite of all temptations. The company includes Karl Hewitt, Marie De Beau, Dorothy Smith, Francis Pierlot, Ted Woodruff, Charles Leekins, Harvey Hays, Robert Bent-

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ley, and Carrie La Moine. The play attracted large audiences all week at the Crown, and there was a great deal of applause. The House, produced at the Crown last season, was started on tour at the Globe last week, with many indications of popular favor. Harrington Reynolds makes a good central figure of Father Kelly, and Jessie Arnold deserves special praise for the skill she displays in playing the double of the twin sisters. Messrs. Howland and Clifford have staged the play handsomely.

A Broken Idol was a popular bill at the Haymarket last week and left a record of success in spite of a half week of hot weather. The production is well maintained, especially in regard to staging. Don Macmillan was capital as Mc Whatt, Dan Russell was good as Fuggley, also Jack West as the bug specialist, and Dorothy Grey as Sing Wee. Pearl Barti, a young Chicagoan, sang the music of Marion Anely, being the possessor of an exceptionally sweet and cultivated voice. In the acting she was rather mild, though pleasing. Miss Barti is featured with Mr. Macmillan.

Lottie Blair Parker's perennial favorite play, Under Southern Skies, delighted two big audiences at the Haymarket yesterday. It remains week.

Amelia Bingham seems to have more success in presenting drama to vaudeville audiences here than most other stars who have essayed it. In the midst of the usual odd assortment of a music hall bill, at the American Music Hall last week, she offered a bit of a costume play or two in a manner which held her audience closely and aroused great applause. The favor with the modest efforts found was due in part to the clever selections of play bits, and to good support in her little company. The engagement of Miss Bingham is one of the most creditable and popular acts of William Morris' career as manager of this theatre. It offsets some of the ignominious and morbid importations from the slums of Paris which have tortured this stage.

Cliff Gordon is another visitor at the American always welcome and always good. He was as happy in his monologue as usual last week.

Edwin Arlen, representing the dignity of the drama in the midst of vaudeville, was a specially observed star on the bill last week in his little Western play, Captain Velvet. Mr. Arden played the captain with Western breadth, virility and sincerity. Olive Temple played the young woman in the case nicely and all went well. Lily Lena was popular and the elaborate act of the Jewell manikins was fully appreciated.

The College Theatre opened for the season to-night, again as a stock theatre, but for the first time under the direct management and supervision of a clergyman, Father McCabe. He has made a name as a mission priest of unusual oratorical gifts, but also has had much experience to qualify him as a manager of a theatre. He regards the stage as most important through its influence on the public. Ted McCuller will be the stage manager. The opening play is The Great John Ganton.

Bills this week: Garrick, Nasimova; Grand Opera House, Girl and Drummer; Illinois, Dollar Princess; Lyric, Wife Tamers; Chicago Opera House, Girl of My Dreams; Colonial, Follies of 1910; Powers, Traveling Salesman; Waltheim, Alma, We Won't Do! Studebaker, Elsie Janis; Olympic, Laurette Taylor; Princess, Clara Lipman; La Salle, Sweetest Girl in Paris; Cort, Richard Carle; National, Live Wire; Crown, Cat Fiddle; Haymarket, Under Southern Skies; Criterion, Child of the Regiment; Biltmore, Bunco in Arizona; College, The Great John Ganton.

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GEORGE W. PAIGE.

Professor Maboon in The Girl from Rector's.



Climo, Halfway, N. S.

"And how they did laugh. Geo. W. Paige as the professor did consistently the best work of the evening, getting laughs easily and continuously and helped by a good makeup."—Hochester Evening Times, Sept. 3, 1910.

"Geo. W. Paige as Professor Aubrey Maboon proved a most entertaining comedian."—Union and Advertiser, Sept. 3, 1910.

"Geo. W. Paige acquires himself well in the chief comedy role, that of a professor with a smothered feeling for champagne."—Hochester Post-Express, Sept. 3, 1910.

"Geo. W. Paige made Professor Maboon the carrying part whenever he was upon the stage. He is an excellent farceur."—Hochester Herald, Sept. 3, 1910.

"What was the funniest thing in the show? Why, when Professor Maboon pulled the cork of a champagne bottle and the pop of the cork, which is made in the wings, came about five seconds after the pulling of the cork. The laughter which came after Geo. W. Paige took out his watch to see the time that had elapsed was even greater than when the amities discovered each other. In truth, the character parts are the redeeming feature to those who do not care for the 'affinity' stuff."—Syracuse Journal, Aug. 27, 1910.

are Lora, A. L. H. Weston and Irene Young, Laurie Oliverly, the Latona Sisters, Will Campbell, Mr. and Mrs. Curtis, Dotson and Lucas, and Clarence Sisters and Butte.

But at Norumbega Park, which still has its own air theatre for autumn audiences, the list includes the Tremont Quartette, the Reseller, Musical Bankers, and Jeana and Allaire.

The burlesque attractions of the week are: Gaiety, Follies of New York and Paris; Howard Atheneum, Buck Trust, with a house olio; Columbia, The Merry Maidens, and Casino, The Love Makers.

A new finale was added to My Man for the last night of its engagement in Boston at the Colonial, and by this the ending is much more satisfactory. It shows the husband and the child waiting for the return of the heroine after her voluntary conclusion of her sentence in prison, from which she is pardoned. The termination sends all away with a different feeling for the first version.

The aviators who are here at the meet at Lynton have been having the bits of their lives, for box parties have been given for them everywhere. The largest of all was at the Hollis, where John Barry Ryan, son of Thomas F. Ryan and donor of the cup for the bomb throwing contests, took about thirty, including the naval men, who are here officially inspecting the contest. Then they all held a dinner at the Touraine. Ralph Johnstone has nicknamed his friend Joseph Ryan, who is business-manager of that play at the Park.

The expected happened at the Boston the other night—one of the bucking bronchos bucked out over the footlights and created some excitement. That was not the first time that the thing had happened here, for at the Colonial one matinee the pony landed in similar fashion. There was apprehension that the thing might be made a sensation in the papers, and the managers wanted to have it suppressed. The press agent argued that a move of that sort would make the papers more certain to print it. So he sent out a story, and everybody thought it an attempt to work a story, and with great unanimity it went to the waste baskets. One night editor bent scolded it and printed the remains with a single line head. As a result the broncho bucked as before, and not a friend created the slightest apprehension.

Papers have passed by which the transfer is made for the new theatre on Eliot Street to be built for Lieber and Company. It goes to the Eliot Trust, of which Amorzy Eliot and Charles F. Ayer are the trustees. There are 1,564 square feet of land, with several brick structures, worth in all \$206,000.

Quite the heaviest theatre party that Boston has ever had was that made up of the Fat Men's Club of New England. They all went to the Castle Square, and the building is as strong as ever.

Howard Hansel, who has been in Boston for some time, has gone to Philadelphia for a long engagement.

Governor Draper is again a grandfather, from the birth of a boy to Mr. and Mrs. Bristow Draper at Hopkedge. The mother was Queenie Sanford, who left Sam Bernard's company and the stage to marry young Draper.

Elsie Ferguson puts a new play in immediate rehearsal to replace A Matter of Money.

Mary Shaw, who has been at Wolfboro, N. H., entertaining her aged father of this city, has returned to New York. JAY BENTON.

Grace La Rue will have the leading role in Madame Troubadour, a Shubert musical play.

## STAGE OFFERINGS IN BOSTON

**The New Bills Bid for Popularity—Great Vogue of Aviation in Drama—A Broncho Over the Footlights—Benton's Chat.**

(Special to The Mirror.)

BOSTON, Sept. 12.—Few changes in bills are made in Boston this week, but there will be a general shaking up of things theatrical 19, when pretty nearly all the houses in town will give changes of bill, and a number of pieces will settle for long runs—it is hoped.

Chief among the new bills this week is The Arcadians, at the Colonial. There was a bit of nervousness when the rumor came from New York that several of the principals of the cast were not to come to Boston; but that report was quite unfounded, for the arrangement was to bring Julie Sanderson, Connie Ediss, and all the rest here. Practically all the leaders make their return to Boston after a stay away of two seasons, and, judging by the opening of the engagement, they will stay here for a long time. Possibly the Harvard contingent of light opera enthusiasts may not like The Arcadians so well as some of the more frivolous musical shows that the Colonial has had, but they can be spared and the piece will go just as well.

John Craig kept musical comedy at the Castle Square just a week with his revival of The Circus Girl, and now he has replaced it with Zira, which shows his dramatic contingent to the best of advantage. Max Young has Margaret Anglin's old role in this revised version of The New Magdalen, and she shows decided versatility by the change from musical comedy. Mr. Craig himself plays the young clerkman and he adds another to his long list of personal hits.

The Grand Opera House is giving its patrons a taste of a different sort of plays from the melodramas and farces that have been the rule here, and this week the attraction is Paid in Full, which is having its first hearing here at popular prices. Indeed, it has not been here since its original engagement at the Colonial, where it ended just about the time that Bostonians were beginning to realize what a good play it was. Consequently a good week ought to be the rule.

This is the last week of Elsie Ferguson's engagement at the Hollis with A Matter of Money, which has proved one of those desirable plays dealing with the labor question. Boston has never taken very kindly to the sociological pieces dealing with capital and labor, but there is no difference of opinion in regard to Miss Ferguson's versatility, as shown by her change from the heroine of Such a Little One to Rags, the factory wail, in this new piece.

Edward Aheles and The Aviator came at a good time, for all the world has come mad over aeroplanes and the crowds which have gone over to Atlantic over the hardest journey possible in suburban Boston, naturally take an

interest in this comedy. It is a screamingly funny one with everything hinging upon the trials of a man taken for an aviator and finally compelled to take a flight. This ascent is the illusion—a sort of midair Ben-Hur chariot race. This is the last week here.

It also is the last week of the engagement of Frank Daniels in The Belle of Brittany at the Shubert, where musical attractions seem to go hand in hand with the patrons of the house. Christine Nelson will be one of the best liked of the company to support Mr. Daniels, and Emma Francis also is proving a favorite.

Max Figman's first week at the Globe has established him as a Boston favorite on the occasion of his initial engagement here as a star, and Mr. Figman has restored the old clientele to the house after its summer, which had been devoted to moving pictures and vaudeville at popular prices. Mr. Figman leaves here after the present week.

The sound up at popular prices is making new records at the Boston. Just as everybody predicted would be the case. At last the melo-drama of the wild and woolly West has a stage where the ladies and men descend in spacious fashion and where the Gatling gun can boom without interruption. The great auditorium has been packed all the week—and, it might be retained, has drawn more people than some three or four other houses all together.

The Merry Widow is in its second Boston farewell. This time it leaves the Majestic, where Henry Savage's company has had a good engagement and a long one, beaten only by the original stay at the Tremont. Mabel Wilbur's impersonation of Sonia has been the chief feature and it has made her a decided Boston favorite.

The Climax has entered upon the last fortnight of its stay at the Park and has broken all records in one respect—that for causing nervous collapses of the listeners. Never has Boston seen anything to compare with the manner in which women and men, too—have given way to their emotions as they have during the second act of this play. When a negro turns pale, as one did last week, it is certainly a tribute to the convincing power of a play and of the actors.

The Models of Jardin de Paris lead the list at Keith's this week, but Elsie Fay also is there with Herwig's Stallions, Amy Ricard and Lester Longman, the Three Chanchines, Farnum and Clark Sisters, and W. J. Coleman: Armstrong and Clark, who are responsible for "Sweet Adeline," which Mayor Fitzgerald sings anywhere and everywhere, are in the list. It is needless to say that this bill will have official approbation.

No. 44, the railroad drama, is a leading feature in the bill at the Orpheum, and others here



# PHILADELPHIA NEWS

**The Opening Season—We Won't Go Home Until Morning—Orpheum Players—Bookings at Chestnut Street Opera House—The Philadelphia Orchestra.**

(Special to The Mirror.)

PHILADELPHIA, Sept. 13.—The theatrical season of 1910-1911 has opened promisingly enough in this city, so far as new plays are concerned. We have already had Three Million Dollars, The Girl in the Taxi, and We Won't Go Home Until Morning. To-night we have Louis Mann in The Cheater.

Blanche Ring continues a very successful engagement in The Yankee Girl at the Lyric. She remains this week, and will then give way to Eddie Fox in Up and Down Broadway.

The Adelphi opened its season on Sept. 4 with Al. Fields and Dave Lewis in We Won't Go Home Until Morning, a farce, written by Aaron Hoffman. Seymour Furth supplied the music and Will Becketly open next Monday with Lewis in the task of carrying all the play, which is in three acts. The company includes Doris Wilson, Beatrice Bertrand, Elizabeth Goodall, Bonnie Farley, Arthur Klein, Ross Snow, and Clifford Baum. This week, Louis Mann in The Cheater.

Lyman H. Howe remains at the Garrick this week, presenting a new programme of moving pictures. Next week the new drama, New York. Three Million Dollars concludes its engagement at the Forrest. The Girl in the Taxi follows.

Ozell Spooner opened last night at the Grand in The Fortunes of Betty. Next week, Her Son. It is all settled at last! The Mayor is to have a seat at the grand opera performances at the Philadelphia.

When Her Son comes to the Grand next week, one of the principal roles will be taken by Margaret Lawrence, a Toga (Philadelphia) girl, who made her theatrical debut with the Orpheum Players last season.

The Broad Street Monday with Elele Ferguson in A Matter of Money, for two weeks. Then will follow Marie Tempest in a new play, for three weeks, and Francis Wilson for two weeks.

The Girl in the Taxi continued to win favor at the Chestnut Street Opera House and will continue this week. It may be taken as a criterion of the "limit" which has been established by the local personally appointed revisionists—those people, don't you know, who are so solicitous about the public's morals. The Aviator, with Edwin Abeles in the leading character, will follow.

This is an important week for the Orpheum Players at the Chestnut Street Theatre. They began their fourth year of uninterrupted success at this house yesterday afternoon with the production of A Message from Mars. In announcing this fact Manager Laferty states, to most of which the writer willingly acquiesces, that "the company has successfully taken the place of the old-time stock company and by hard and conscientious work has won the favor and approval of the vast majority of the city's theatregoers." The Orpheum company certainly stands for clean and wholesome plays, and its personnel represents a high standard of dramatic ability. Marion Barney has been leading woman of the company for two years, while Howell Howell is the new leading man.

As the opening attraction of the new season at the German Theatre, on Saturday evening,

Sept. 24, Manager Max Hanisch will offer The Judge of Salomon, a drama drawn by Calderon, the classic Spanish dramatist, which is said to have been a notable success in the German version. The play will be repeated Sept. 30. Carmen is in preparation as the first opera to be presented by the new opera company.

Manager Laferty, of the Orpheum Players, is promising a treat for the patrons of the Chestnut Street Theatre, when next week he presents Bardou's Madame Hans Gene. He says it will be given on a scale never before attempted by a popular priced theatre. Marion Barney will be in the title-role and the new leading man, Mr. Hansel, will enact the character of Sergeant Lefebvre. Other plays in preparation for the Orpheum Players are Henri Bernstein's Samson and Brewer's Millions.

June Grey, a London girl, the daughter of an English minister and just twenty-three years old, will make her American debut at the Forrest in The Girl in the Taxi next Monday.

Some of the early attractions at the Chestnut Street Opera House (subject to change, of course) are: Sept. 19 and 20, Get Rich Quick Wallingford; Oct. 3 and 10, Three Twins; Oct. 17 and 24, Denman Thompson in The Old Homestead; Oct. 31 and Nov. 7, Madame Sherry. Follies of 1910 is booked for November.

Arlequin Genes in Law and Kruger's new musical production, The Bachelor Belle, will open at the Forrest on Oct. 5. The engagement is for three weeks, and Bessie McCoy in The Echo will follow.

The Adelphi will offer, for a limited engagement, beginning Sept. 28, The Merry Widow. The company will include Mabel Wilbur, Charles Meakin, R. E. Graham, Fred Frear, Ivy Scott, Leona Brandt, Harold Blake, and F. J. McCarthy.

Edith Spears will be Polly in Polly of the Circus when the play comes to the Grand Sept. 26.

Della Clarke, author and star of The White Squaw, a romantic American drama, will open the season of 1910-11 at the Walnut next Monday evening.

The first of the local parks to close this season was the Willow Grove, on Saturday, and it remained open a little longer than usual, as its season ends as a rule on Labor Day.

The regular dramatic season of the Garrick will open next Monday evening, with New York. New in rehearsal as an attraction, it was written by William J. Hurlbut, whose Fighting Hope brought so much success to Blanche Bates. Mr. Hurlbut is said to have lifted several social lids in his latest work. It is a farce, and the very dress cast has been provided for the play, as it includes such names as Laura Nelson Hall, Mary Shaw, and Orrin Johnson.

The Cushman Club opened its season Friday at a tea given for the members of the club, and the friends and the members of the various theatrical companies playing in the city. Grace Griswold, of the Three Million Dollars company, was hostess.

Howard Sheller, for two seasons local press agent for Oscar Hammerstein, has gone to New York, where he will officiate in the same capacity for the Manhattan Opera House.

JAMES D. SLADE.

Felix, the mind-reading duck; Dave Ferguson, Eddie Jack and Doc Williams. Next week Lasky's The Photo Shop, with a company of seventeen, and Jarro and Paul Seldom's Poems in Marble are the headliners.

Gallagher and Shean present The Big Banner Show at the Gayety, featuring the Patter Harlow and the Leucum Theatre presents The Cherry Blossoms. Attraction, Sept. 15, at the Gayety, The Runaway Girls; Lyceum, Coby Corner Girls.

The Lyman H. Howe Travel Festival closed its engagement at the Columbia Theatre Sunday night after seven Sundays of unequalled success. Beginning Sunday, Sept. 18, at the Columbia, the Yiddish dramatic players of New York will present weekly a series of novel programmes and character.

Charles T. Pryor, who has been assistant treasurer of the Belasco for the past seven years and has made a host of friends during that period, has resigned to enter commercial business.

Manager W. H. Ranley, of the National Theatre, and Mrs. Ranley, after a delightful summer vacation, have returned to Washington.

Clarence Jacobson, formerly of the National Theatre box-office staff, now of the Henry H. Harris' forces, has been assigned as press representative for Hedwig Becher during her tour in On the Eve, the Russian revolutionary drama.

JOHN T. WARDE.

## NEW AMUSEMENT COMPANIES.

Several Incorporations File Articles with the Secretary of State.

ALBANY, N. Y., Sept. 9.—Theatrical and moving picture enterprises filed certificates of incorporation with Secretary of State Koenig the past week as follows:

Thirty-fourth Street Amusement Company, New York city. To conduct motion picture shows and theatrical, musical and vaudeville entertainments and amusement enterprises generally. Capital, \$1,000. Directors, Anna O'Connor, 448 East 148th Street; James Plunkett, 349 West Twenty-ninth Street; Alf. E. Wilton, 309 Columbus Avenue, New York city.

New York-Texas Amusement Company, New York city. To own and lease theatres and produce theatrical attractions of various kinds, also to maintain a theatrical booking agency. Capital, \$5,000. Directors, Charles Gramm, 2929 Farragut Road, Brooklyn; Samuel L. Levy, 311 West 113th Street, Herbert Kaufman, 30 East 128th Street, New York city.

Tenth Avenue Theatre Company, New York city. To purchase or lease theatres and other places of amusement and to act as proprietors and managers of same. Capital, \$1,000. Directors, Daniel G. Griffin, Julius Wasserstein, Charles D. O'Connell, 27 Williams Street, New York city.

Acme Film Company, New York city; to manufacture, export and import moving pictures and moving picture machines, also to build and conduct moving picture theatres. Capital, \$10,000.

## WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

EXCHANGE theatre curtains, 18 x 35, for portable chairs. W. A. Kadel, Port Jervis, N. Y.

AT LIBERTY, an experienced agent. Strictly sober and reliable. Can join anywhere. Rep. or one-night stand. Responsible managers only. State your limit. Address W. J. Hamill, Globe Hotel, Mt. Gleason, O.

BARITONE—Wants position, preferably quartette; good voice; appearance. Baritone, Minors.

BEGINNERS theatrically inclined consult May Adams, 1931 Broadway, N. Y. (Room 305). Sketches written, rehearsed, produced. Interviews afterwards.

CAPABLE REPRESENTATIVE in the profession wanted by the New England Fruit and Syrup Company to handle high grade Cuban real estate, sugar plantations, grape fruit groves, etc. Liberal terms to right party. Call or address Geo. W. Terwilliger, Mar., 1505 Broadway, New York.

DYE SCENERY for sale. Interior, exterior. New. Walter Cluxton, 325 West 45th St.

ENGAGEMENT wanted, dramatic company, by clever, capable young man. Will take small position and salary at start. E. V. H. Minson office.

ARRIVAL OF KITTY wants ingenue; girl for bell-boy; others write. Doherty, Collins Co., mtrs., Binghamton 16, Oswego 17.

FIRST CLASS violinist, orchestra leader. Address Bijou, Jamestown, N. Y.

FOR SALE—97 numbers of the Theatre, London, edited by Clement Scott, for \$20. 1870, 1880, 1890, 1894, 1895, 1896 complete, and 1897 from January to June, inclusive; 1891, excepting January and May; 1892, excepting April. Also 12 publications of Dunlap Society, \$10. C. Gresham, 220 Oxford Bldg., Washington, D. C.

FOR SALE—25 good hand uniforms. Sold reasonable if taken at once. W. P. Cornell, Treas. Whitney Home Co., Atlantic, Iowa.

FREDERIC CROWELL, author and producer. Mail, 250 West 34th St.

FRENCH family would board young girl; good opportunity for the child to learn French. The lady is a teacher. French. Minson office.

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The Klein Amusement Company, of New York city, has certified to the Secretary of State that its capital stock is \$10,000, and that all of it has been paid in in property. Mark Klein is president and Emil Dreyfus treasurer and secretary.

The Glendon Point Twin Chester Company, of New York city, has increased its capital from \$40,000 to \$85,000. The incorporators are Albert E. Turpin, Edgar C. Turpin, and Arthur P. Turpin.

GEORGE W. HERRICK.

### ENGAGEMENTS.

Edith Cartwright, daughter of Charles Cartwright, now in The Lily, will have a role in David Belasco's production of The Concert.

Henry W. Savage has engaged Irene Oshier and Howard Gould for one of his Madame X companies.

Byron Douglas, whom William Fox has engaged as actor-manager of the Academy of Music Stock company for Strongheart, will remain with the organization.

A young English actor, Scott-Gatley by name, will play opposite Gertrude Elliott in The Dawn of a To-morrow, which opens in Boston Oct. 3.

## THE WASHINGTON STAGE.

New and Old Plays Successful at the Beginning of Washington's Season.

WASHINGTON, Sept. 13.—The theatrical season has opened auspiciously, starting with the production of two new plays last week with success. The Storm, by Langdon McCormick, which had its premiere at the National Theatre, fully realized the promises made for it. It has five characters, three of which, the dominant figures in the complication, claim attention during the three acts. Robert T. Haines, Conway Tearle, and Murial Starr were the prominent players. The scene was in the far Northwest during a furious winter. Mark Kline was an interested spectator during the opening performances.

The Henry W. Savage production at the Belasco Theatre of Con and Co. recorded an instantaneous success in its premiere, enacted by a specially selected company. Sterling individual success was achieved by Maud Odell, Grace Franklin, Nellie Rowland, Ben Hendricks, Tom H. Walsh, Harry Stone, and William Burrows. Mr. Savage follows his last week's success with another first production, The Little Dancer, by Monckton Hoffe.

At the New National another new production is on view. George M. Cohan, the successful sponsor, presents a dramatization by himself of George Randolph Chester's novel, "Get Rich Quick Wallingford," in which the young author stages a comedy that for rich wit, quick action and laughable situations makes another addition to his big string of successful productions. As J. Rufus Wallingford, the genial soldier of fortune, the big schemer who is expert in the manipulation of men and money, principally other men's money, and whose suave manners and glib tongue invite the confidence of his dupes, Hale Hamilton secures a strong success, ably assisted by Edward E. Ellis, his pal, and Frances Ring, his private secretary, with other parts capably enacted by Frederick B. Seaton, Horace Fames, Russell Phipps, Scamp Montgomery, Frederick Maynard, James Marlowe, Grant Mitchell, Daniel Sullivan, George K. Henry, Fletcher Harvey, Spencer Charters, Daniel Gold, B. Pratt, Joseph Leslie, Marie Taylor, Fay Wallace, Ida Lee Gaston, and Grace Goodall. Next week, Three Million Dollars.

A. H. Wilson, the German comedian, in Mera in Ireland, opens the regular season at the Columbia Theatre. Next week, Harry Kelly in Leucum Flood.

The Wolf is the week's attraction at the Academy of Music.

Last week at Chase's goes into history as record breaker for continued crowded attendance. Nora Bayes and Jack Norworth proved the biggest drawing card of the season, with a forty-five minute musical act that was loaded with excellent song selections. This week's attractive bill includes Whitlitt Whitaker, a London music hall comedienne; F. Wilbur Hill in A Personality; Edwin Barry, supported by William Richards and company in the playlet, The Home-breaker; La Veen-Cross and company in Roman Sports and Pastimes; The Van Der Koors and



## LETTER LIST.

Members of the profession are invited to use this minimum post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be recognized on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

## WOMEN.

Amerson, Amy, Nellie Adams, Dorrit Ashton, Untine Andrews, Trixie Ayers, Lillian Albertson. Berry, Sadie, Bernice Buck, Mrs. Basil B. Buck, Beatrice Bravane, Fanny Brashaw, Hope Booth, Mildred Harrington, Mabel Berry, Edith H. Black, L. V. Burroughs, Henriette B. Brown. Cushing, Margaret, Florence Craig, Genevieve Crowley, Kate Campbell, May Curwin, Margie Conboy, Helen Couant, Mattie Claywood, Emerin Campbell, Phyllis Carrington, Irene Chandler, Rose Curry. Dale, Nellie, Mrs. Harry K. Duffey, Jena Dayne, Leila Duval, Mrs. J. A. Dewey, Helen Davenport, Camille D'Arville, Etta Duryea, Helen M. Derby. Easley, Ada M., Monte Elmo, Ollie Eaton, Frances Evans. Fraser, Lillian, Beth Franklin, Susie Fisher, Lucia Fayot, Lee Fuller. Giddins, Ethel, Mae Guyer, Ada Gordon. Holland, Mrs. A., Minnie Herman, Mrs. Warren T. Hill, Ethel Harbrough, Cora Hummel, Leslie Holdworth, Edna Hammond, Dolly Honey, Marie Harford, Helen Harrington, Ruth Hawkins, Ida B. Hunt, Claire Hope. Jilkinson, Margaret. Johnson, Emily Johnson. Keith, Lillian, Adelaide Knight, Kathrine McNeil, Eleanor Kent, Bessie King. Lanning, Helen, Lolla Lavine, Nina Lyn, Lettie Leslie, Lillian Le Roy, Phyllis Lorraine, Dorothy Lewis. Moreland, Margaret, Adele Maynard, Elsie Murray, Edna Mobley, Phyllis M. Miller, Louise Montague, Harriet Mayes, Mable Mac, Jopie Harlock, Nora May, Lyda McMullen, Caroline McLean. Nilsson, Carlotta, Edna Norman. O'Dell, Mrs. Theo. Plummer, Inez, Alice Phillips, Joan J. Phillips, Jessie E. Pringle, Ruby Paine. Raymond, Jessie B., Selma Rowland, Jennie Russell, Olive S. Russell, Geraldine Russell, Lillian Rosewood, Katherine Robey. Small, Blanche, Herman Stuart, Selma Sears, Lila A. Stewart, Lillian Scheibel, Kathryn E. St. Claire, Joie Sadler. Thompson, Bella, Mrs. Leslie Thurston, Gertrude Talbot, Alice Thompson, Josephine Thill, Clara Throp. Vale, Louise. Wakefield, Wills H., May Walsh, Evelyn Westbrook, Helen Wallace Womely, Helen Wilson, Bessie Wright.

## MEN.

Arnold, Alsworth, Fred Alyn, Jack A. Armstrong, Allen and Lee. Barnes, Howard C., Jas. S. Barrett, Jos. J. Byrne, Frank G. Baker, O. J. Brockner, Jos. J. Belmont, Geo. W. Bailey, C. A. Ball, Chester Bishop, C. G. Burdette, W. S. Bates, Jas. A. Bell, Ernest B. Baster, Giff Braddish, Jos. P. Barnes Amund. Conklin, Wm., Rich'd G. Collins, Wm. Clifford, Rex Carter, Wm. Courtleigh, Robt. Cain, Edw. Cohen, Harry Clinton, Eugene Cowles, Harry Collins, Lester Cunniff, C. H. Caldwell, Robt. Cummings, Wm. F. Cullen, Consolidated Amuse Co. Davis, Edgar, Hal De Forrest, Hugh Dillman, Eugene Danielle, Harry A. Davies, Jess Dandy, Maurice Darcy, Harry Dell, Robt. F. Downing, W. C. De Witt, Jos. De Grasse, Geo. A. Dayton, Bernard J. Day. Emerson, Jos., Thos. Emory, L. E. Ellinger, Hugh Ettinger. Forte, Courtney, Wm. T. Franco, R. E. Fulton, Jameson L. Finney, Bernard Fairfax, Harry H. Forsman, Fox and Carr. Garry, Victor, Geo. Germaine, Sully Guard, Bob Gary, P. L. Grandy, Harry Gunson, R. C. Grisham, Geo. S. Grennell, Gill and Guthrie. Hammond, C. Norman, Carl Haydn, A. Hamilla, Glenn Harner, F. R. Holmes, Arthur J. Horwitz, David Hissling, Robt. V. Harlan. Johns, Victor E., Walter Jenkins, Henry F. Jenson, Lorimer Johnston, Dan J. Jarrett. Kohlmar, Lee H., B. Kennedy, Ed. T. Kerr. Lloyd, Douglas, Chas. Ludwig, Lloyd Lach, Jas. Lackaye, Chas. B. Loyd, Carey Livingston, Frank D. Lane. Morris, Leslie, Albert Morran, Allen G. Miller, Harold T. Morey, Harry Malinall, Leslie Morosco, Carick Major, W. J. Madden, Jos. Mann, Thos. F. Mulligan, Sam Morton, Jas. B. Mackie, Chas. F. Miller, A. C. Morpau, Jos. Merrick, Walter Mays, Cyrus H. Martin, Geo. J. McQuade, Roger L. McAndrews, Frank McCormack, Jno. McCormick, Bernard J. McOwen, Robt. McRie. Mascher, Matt, Thos. F. Mc. Osborne, Mervin, Jno. S. O'Brien. Proctor, William T., Herbt. O. Pardey, H. F. Peters, D. L. Plummer. Quinn, Dan. Raymond, Maurice F., Ralph M. Rowley, Jno. Robt. Walter H. Reynolds, Wm. Rath, Fred A. Roland, Clarence Rogers, Dean Raymond, Ed. J. Riddell, Edw. E. Rice. Simon, Edw., Oliver M. Sterling, Wm. Stahl, O. G. Shear, Jos. W. Smiley, W. G. Sparks, Jack Strickler, Ralph Stuart, Wm. B. Smith, Matthew J. Smith, Black and Thorne. Thomas, J. Tackahara, Barney Thornton, David Towers, Wm. H. Thompson. Veda, Yarno, B. T. R. Van Tenneners. Woodruff, Harry, A. R. Willer, Chas. O. Wallace, W. H. Wagner, C. O. Woodridge, Stanley G. Woods, Ed. S. Williams, Frank Wanders, Willie Weston, Frank E. Wallace, Ralph Wordley, Chas. D. Wilson. Young, Everett.

## REGISTERED MATTER.

Laura Rea Byrth, Jas. Corte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Fraconci, Sidney McCarty, Walter N. Lawrence, Chas. F. Pomeroy.

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## Correspondence

## ALABAMA.

**BIRMINGHAM.**—SHUBERT (A. Mattice): Opens 9 with Tim Murphy in Mr. Oop. New feature in reading, big business expected. **RIJOU** (M. Semon): Millionaire Kid, Labor Day matinee, 5-11; fair; good business. **MAJESTIC** (Reddick): Good bill; vaudeville; good business.

**MOBILE.**—LYRIC (Gaston Neubrik): Sidney Drew in Billy 2, 3; excellent co. to large business. **Tim Murphy** in Mr. Oop 10. **Queen of the Moulin Rouge** 11-17. **MOBILE** (J. Tannenbaum): Opens with Polly of the Circus 22.

## ARKANSAS.

**LITTLE ROCK.**—MAJESTIC (S. S. Harris): Opens season Aug. 29 to capacity with excellent bill. **ITEM** Works on the new Kemper Theatre is progressing in a most satisfactory manner, and in the absence of unforeseen difficulties will be ready to receive Mr. Drew and his co. in Billy 20.

**HOT SPRINGS.**—AUTORIUM (Brigham and Head): The Smart Set pleased a top heavy house. **NEW PRINCESS**: Opens 19 with vaudeville.

**PINE BLUFF.**—ELKS\* (O. E. Philpot): Smart Set 3; fair performance; top heavy house. **Ishmael** 20. **Sidney Drew** in Billy 22.

## CALIFORNIA.

## SAN FRANCISCO.

Seven Days Popular on the Coast—New House in the Richmond District.

At the Columbia Aug. 29 Seven Days started on its third and last successful week. This play has packed the house nightly during its engagement. **Hose Stahl** is billed to appear in The Chorus Girl 6.

The Lesser opened under the regular stock season 29 in His House in Order, this having been the first presentation of this play in San Francisco. The piece was well received and the new people were given a very hearty welcome. Commencing 8 special matinee will be given on Wednesday, Day 9, when The Girl I Left Behind Me will be the programme.

Ferris Hartman made a decided hit in The Mikado, which opened at the Princess 25. The cast included Robert E. Leonard, Tom H. Persson, Ferris Hartman, M. LeNoy, Joseph Feary, Myrtle Dilling, and Martha Goldman. Although billed for one week, if this opera proves a drawing card it will be continued seven days longer, otherwise King Dodo will be given 4.

The Lottery Man at the Savoy has proven very successful and continued until 4. When Wilson Lackaye will be welcomed in The Battle. The Beval Grand Opera season will commence an engagement at the Garrick evening 5. The bill for the first week will consist of Faust, Rigoletto, Martha, and Il Trovatore.

The Saverford concert which took place on 1-3 was very successful. The grand massed chorus consisted of 1,000 voices and 100 musicians, the conductors being Arthur Claassen, Paul Steindorf, Joseph Rieger. The stars were Maria Rapold, soprano; Margaret Kerr, contralto; Daniel Baidoo, tenor, and Allan Hinkel, bass.

Kolb and Dill have finally separated and Mr. Dill will be the first of the stars to play a separate engagement, opening at the Princess 25. A new theatre in the Richmond district is in course of erection. Archie Levy, the well-known theatrical agent, is one of the main promoters, and with him are Theodore Mayer, who has long been interested in the theatre and has a host of friends here, also J. Siga, one of the members of the Board of Police Commissioners, and J. B. Martin, our popular Chief of Police. The house will seat over nine hundred and the building is to cost about \$45,000. It will be a 10, 20, 30 cent house, with excellent prospects, because the promoters are very popular and Archie Levy, manager of attractions, is in a position to produce the best.

A. T. BARNETT.

## LOS ANGELES.

Good Work by the Burbank and Giltin Stock Companies—Amateur Note.

The Servant in the House is the undertaking by the Belasco co. Aug. 29-4, with Hobart Bosworth cast in the principal role. The piece is drawing well.

Annette Kellerman is at the Orpheum and attracting all comers. She gave a free lecture at this house on the morning of the 31st, to women only, and needless to say the house was too small by several thousand chairs.

The Majestic is following 12 with The Lottery Man. These two plays mark the opening of the winter season, and, judging from the advanced bookings, the Independents are to furnish us with a splendid list of attractions.

Eve Kelly, the new leading woman for the Belasco, has arrived, and will make her first appearance in such a Little Queen 12; Lewis Stone, who has been on a vacation for the past two months, will reappear on this date also. The 12th will mark the sixth anniversary of this house.

A Mandarist Maid is the name of the comic opera composed by Harry Girard, and which is to be produced by the younger bankers, together with the assistance of several professionals, as the annual theatrical event for the week 29. The cast and chorus are a letter perfect, and rehearsals are in progress every night. T. J. Flinn, of the First National Bank, has the main comedy lead, which is a part of no small pretensions; his work is so clever and so much of a surprise to Mr. Girard, the latter has made a proposition to Mr. Flinn to give up banking for the comic opera stage and tour with him in the above opera, which will begin soon after the initial production.

Henrietta Crossman opened a week's engagement at the Mason 29 in Anti-Matrimony; a fair-sized audience greeted her on the opening night, and attendance for the week was satisfactory. Frances Starr and co. in The Eastward Way are coming direct from New York, and will open their Western tour at the Mason 5.

Salvation Bell was the big undertaking at the Burbank, opening 29 for the week; Marjorie Rambeau showed in the leading role. A Byron Beasley, who has been absent for some time, made his appearance in the role of Jim, and was strong and convincing; Grace Travers as Myrtle Odell is another member of the co. de-

serting of commendation for her cleverness; also Percy Bronson. Strongheart is slated for 11, but the chance is good for a long run at Salvation Bell.

The Giltin Stock co. 29-3 at the Grand in The Girl and the Gambler, and, as usual, the houses are filled nightly. Iva Shepherd has the star part of Geraldine Lawrence, in which she does excellent work. George Webb, Chester Stevens and Lillian Hayward all appear well in their respective roles.

DON W. CARLTON.

## CONNECTICUT.

**HARTFORD.**—PARSONS\* (H. C. Parsons): Regular season opened with a number of brand new plays that eventually will wind their way to Broadway. The first was The Member from Oskark, by Augustus Thomas, J. and was given a careful and praiseworthy presentation by a carefully selected co. The plot deals with politics in Missouri; the action centers about the State capitol, and the characters are principally legislators, lobbyists, corporations with schemes "to get through and all the other "props" to be found in legislative halls, some conscientious, others with the hand out. There is a love keen of Governor, and a large audience placed their stamp of approval on it by close attention and hearty applause. A great share of the success was due to the good work done by Frederick Burton, the member from Oskark, Jan. Persson, the female lobbyist, Gertrude Dalton, Frederick Watson, the disagreeable Governor, and Mar Breville in two light characters, all showing careful interpretation of their parts and free from the usual first-night hesitations. Prominent in the boxes from New York to see the premiere were Mr. and Mrs. Augustus Thomas and Mr. Thomas' secretary, Wellington Jones, A. L. Erlanger, B. F. Roeder, Emmett Corrigan, S. H. Harris, and George M. Cohan, who follows in a new play; W. J. Kingsley, William Henner, Walter Moore, J. Fred Zimmerman, and the audience many of the members of the Cohan and Harris co. mentioned above. Mr. Thomas was called before the curtain and responded humorously, and thanked the audience for their generous applause. A genuine big hit was the initial production of George Cohan's new comedy, Ge. Rich Quick, Wallingford, from the novel of that name written by George B. Chester. It was a departure from his usual musical plays, and is a clean cut, snappy comedy with the Cohan earmarks and clever, witty, up-to-date dialogue. The humor is of the continuous good humor, it is full of action and dash and rapid fire repartee, quieting down in the last act to a unique and pretty snuffing out of the candle, and the large sized audience left with a most pleasant recollection of the play, which is elaborately staged and portrayed by an excellent co., who are responsible for the great success it achieved. Hale Hamilton, who was last seen in The Fortune Hunter, has the character of Wallingford, and made a big hit as the breezy, well appearing statesman and politician, "settling" down, married, and becomes the prominent citizen of the little Western town he went to floundering, but by good luck and love he becomes a most "desirable," and the town blossoms into a flourishing city. Frances Ring played the leading woman, and her sentimental and attractive presence. Edward Ellis was a good "feeder" and pal to Wallingford, all the characters to the most minor were admirably represented and included J. C. Marlowe, Frederick Seaton, Russell Plummer, Grant Griffith, George J. Henner, Daniel Sullivan, Fletcher H. Spencer, Charters, Purnell Pratt, Grace Goodall, Ida L. Gaston, Marie Taylor, Frederick Maynard, Pay Wallace, Edward Ellis, Joseph Leola, "Scam" Montgomery, and a genuine Jan valet. The play is headed for Broadway, where it is sure to "set over."

Two other new ones followed 9-10. Maclyn Arbuckle in Welcome to Our City and Helen Ware in The Deserters 14, 15. The White Squaw 16, 17. Raymond Hitchcock in The Man Who Owns Broadway 18, 20. The Firing Line 19, 21. Robert Emmett 22. The Girl in the Taxi 20-22. **POLI'S** (P. L. Edwards): Nell O'Brien, for several seasons chief mirth producer with Dockstader, was the headliner 8-10 in his extremely funny sketch, Fighting the Flame, made famous on minstrel tour; attendance big. **ITEM**: P. L. Edwards celebrated the twenty-fifth anniversary of his marriage at his magnificent residence in New Haven the past week, which was a gala affair that lasted through the afternoon and evening. Over one thousand invitations were sent out. Several of Mr. Poli's friends from this city attended, including local Manager Edwards, Colonel McGovern, and ex-Mayor Harbison.

A. DUMONT.

**BRIDGEPORT.**—JACKSON'S (John J. Fitzpatrick): Bright Eyes, improved over its last season, was successful and entertaining 8. The Firing Line 5 brought out Mr. Chambers' reader-admirers and pleased them. Reikin's All-Star Yiddish Players in The Life of a Woman 1 made their first visit of this season. Harry Kelly's new exploitation of attendance big. **ITEM**: The Firing Line 5 Helen Ware in The Deserters 12, 13. **ITEM**: Exceptional interest attaches to John J. Fitzpatrick's appointment as manager of Jackson's (vice Ira W. Jackson's lamented decease) because Mr. Fitzpatrick started his way at this house only five years ago as a programme boy and was subsequently advanced to usher, chief usher, assistant treasurer and treasurer, as his abilities became manifest. He is one of the youngest real theatre managers in the country and his appointment by Henry B. Harris came as the result of investigation of his local record. The Mirror wishes his administration all success. George B. Richardson has been appointed present and treasurer of the house, and, yes, reliable "Joe Kiley" is on the door for his 1001st year. **WILLIAM F. HOPKINS.**

**NEW BRITAIN.**—EDSWIN LYCEUM (T. J. Lynch): A Music Hall Girl reopened theatre Aug. 27, receiving only light patronage. Frank Daniels opened his season here 1, presenting The Belle of Brittany to good returns; supporting co. competent. Mr. Daniels will play through to the Pacific Coast this season. The City 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The Firing Line 8. The Blue Mouse 10. **KELLY'S** (P. S. McMahon): Theatre reopened 5 for season, presenting moving pictures and vaudeville 5-10 to capacity business. **ITEM**: Thomas J. Lynch, manager of the Lyceum and president of the National Baseball League, spent Labor Day at his home here.

**STAMFORD.**—ALAMBA (Kumill Co.): Stamford Stock co. 8-10 presented Raffles to fair business, presenting the drama in a most finished manner. Mr. Stevenson as Raffles was a fine picture. Miss Carruthers made the best of her opportunities. S. T. Klawns as the English detective cleverly showed up the usual characteristics. Forrest Seabury as Crawshaw gave a very vivid picture of the burglar. Mabel Griffith as exceptionally good as Mrs. Vail. Miss Carruthers showed us the correct way to manage a hobble skirt. Woman Against Woman 12-17.

## FAIR NOTES.

The Canadian Government subsidy of \$50,000 upon this year to St. John, N. B., and what will doubtless prove the greatest exhibition in Eastern Canada, opened Sept. 2 by the Great Fundy tides, and will run until Sept. 25. Music furnished by military bands and the Bononia Ladies' Orchestra. The Royal Canadian Dragons will perform a "musical ride." Free entertainment daily, in addition to which are two large amusement halls. Horse and stock exhibits are better than any hitherto seen in the Maritime Provinces, while the mechanical and industrial features are far ahead of anything in the past. Bioriot's aeroplane, in which he accomplished the first transchannel flight, is on exhibition. Thousands of visitors have arrived, thanks to the enterprise of Manager E. J. P. Good and publicity promoter, Walter H. Gillingham. Special transportation rates on all lines.

At Lincoln, Neb., all three theatres opened in time for State Fair Week (5-10), and Capital Beach offers special attractions from the Cheyenne Frontier Festival. The Wright aeroplane is the star attraction at the fair. The three picture houses are playing to capacity nightly, while large crowds attend the beach, the three theatres and the Patterson Carnival company at the fair grounds.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray): Season opened Aug. 30 with The Music Hall Girl; fair co. and business. Cast included Hamish Ingram, Bert Manley, Mr. Jack, Dave Ward, Mr. Horner, Lillian Hathaway, Miss Polly, Ada Deane, and Eleanor Horner. Manager Gray presented his picture and some vaudeville acts for extra measure. Girl of the Mountains 5. The Wolf 7. Blue Mouse 8 and 9. **ITEMS**: Booking through Julius Cahn. House thoroughly renovated and improved.

**MERIDEN.**—POLI\* (Thomas Kirby): Farlo Carson co. in Belle Seville 4-7; Arthur Connelly, Killian and Moore, Billie Swade Hall, Jennie Colburn, Joe Kane, and Blossom Seelye, 8-10; Carlotta Watson and Little Master Melville Dillon, Howard Messenger and co., Oscar Haglan, and Charles Power to large business.

**WATERBURY.**—POLI\* (Harry Parsons): A Girl of the Mountains 5; Alice the house; well pleased audience. The Firing Line 6; before a small audience. New York Yiddish co. 8. The Girl and the Taxi 24. Girlies 27. Robert Edson 29.

**DANBURY.**—TAYLOR'S OPERA HOUSE (P. J. Martin): The Wolf opened season 5 with two large houses. The Blue Mouse 8. **ITEMS**: Booking through Julius Cahn. House thoroughly renovated and improved.

## COLORADO.

## DENVER.

William Collier's New Play Named—Nai Stevens Made a Hit at the Orpheum.

The final performance of William Collier's remarkably successful engagement at Elitch's Gardens 5.

The Tabor will open 4 with The Third Degree and the Broadway 12 with Henrietta Crossman in Anti-Matrimony. Henry Miller follows.

The hit of the Orpheum bill was Nai Stevens in scenes from various show plays. Lee Lloyd and Jay Roberts, entertainers, were excellent. For the week of 5-10 the bill includes Oresay and Dayne, Captain Garber and Miss Adelina, Dale and Boyie, Dennis Brothers, Sig. Travato, Stewart and Marshall, and in variety, Pantages' Guss Mazini, Bobby and the Dog, Kresko and Fox, Musical Ithaca, Thomas and Ryan, and the Glocks.

The Majestic: Watson, Hutchings and Edwards, His Brothers, Ward and Weber, Meis and Mae, Mlle. Louise, Rexella and Jessie J. Franka, John Francis O'Reilly.

Raymond and Penelope Duncan and their co. of Greek actors have given several performances of Electra in the Casino at Lakeside before interested audiences.

Musical critics have accorded the most enthusiastic and sincere praise to the Spring Symphony composed by Walter Bell, of Denver, a member of Signor Cavallo's orchestra, and played exquisitely by this orchestra Friday afternoon at Elitch's Gardens, when the last Symphony concert of the season was given.

William Collier's new play, by Edgar Boryea and Mr. Collier, is named 'I'll Be Hanged if I Do. It will be presented soon in New York.

**MARY ALKINE BELL.** **PUEBLO.**—OPERA HOUSE (G. E. Middleton): Glimore Brown in My Boss of Tennessee Aug. 27. A Woman's Reputation 28. Jarriss Johnson pictures 8, 4. **MINNEQUA** (Joe Glass): Minnequa Stock co. in University Play 20-22. Out of the Fold 23-27. The Great Southwest 28-3. **PANTAGLO** (Charles E. Holmes): Four Barbs, Dick Thompson and co. in Terra Return, Flynn and McLaughlin, Gray Trio 20-27. Sophie Tucker, Three Juggling Millers, Harvey and Hale, Salvino co., Antonio Southern, the Sharrocks, and special, reeds of the 101 March 27-9. **ITEM**: The largest crowd that ever greeted an ex-President in this city gathered at noon Aug. 30 to hear Colonel Roosevelt's address and witness the laying of the corner stone of the magnificent new Y. M. C. A. Building.

**ASPEN.**—WHEELER OPERA HOUSE (Shelton and Yates): Motion pictures drew good audiences Aug. 22-27.

## DELAWARE.

**WILMINGTON.**—GARRICK (W. L. Dockstader): Les Naves, Life on an Ocean Wave, A. the Senatore, The Music Publisher, The Black Sheep, Lady Carmel in The Gypsy Snake Dance, Stuart, the Male Patti; Gardner and Vincent in Shanghai 8-10. **AVONUE** (Conness, Edwards and Roth): Preparing to open 19.

## FLORIDA.

**JACKSONVILLE.**—DUVAL THEATRE (W. L. Delcher): Mable Paige and her stock co. in Sowing the Wind Aug. 22-27 delighted large audiences every night; it was one of the most creditable plays ever put on by this popular co. Same players in Gloriana 29 and At Cripple Creek 8-11. **MAJESTIC** (A. L. Hoyt): Continued excellent vaudeville every evening. **GRAND** (Montgomery): Attractive motion pictures every afternoon and evening, drawing big houses for every performance.

**Eyes Exposed to Artificial Light** Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.



CUMBEILLAND.—MARYLAND (W. L. McCray, res. mgr.): Season opened with Black Patti 8; fair co. to small returns. Fall Mahr Stock co. 5-10; opening bill The Man from the



The week of 4-10 was a big one in local amusement circles, as it marked not only the



opening of three other houses but a week of excellent offerings as well. The Shubert, Willis Wood, and Orpheum were the last to break into the limelight, and with their opening all of Kansas City's theatres are now in full blast, with the exception of the Auditorium. The least on this house was sold to the Orpheum last season, after the close of the Woodward stock engagement, and an announcement has been made as to its disposition for this season. The bill at the three leading houses, the Shubert, Willis Wood, and Grand, were all of a light entertaining nature, well suited to the time of year.

Lulu's Husbands, featuring Mabel Harrison and Harry Comer, was the season's initial attraction at the Shubert 4-10, playing to a series of large and enthusiastic audiences, and the hit both play and players scored was well deserved. The Midnight Sons 11-17.

Henry Miller opened his season's tour and likewise the Willis Wood 4-10, presenting Her Husband's Wife and a preceding one-act playlet from the new late Clyde Fitch, entitled Frederick Lamaitre. Audiences that filled the theatre to the back rows welcomed the popular author-actor, and enthusiastically applauded both plays and players. The curtain-raiser was an intensely effective bit, and the playlet, which was a comedy, was well received. The Woodward and Burgess Co. still controls this theatre, with F. L. Woodward as manager, O. H. Buckley as business manager, and Arthur Keel as treasurer. Billie Burke 12-14. The Third Degree 15-17.

Miss Nobody from Starland, another Hough, Adams and Howard musical comedy, was the grand offering 4-10, playing to capacity audiences at practically every performance. The Prince of Wales 11-17.

The Gillies also had a musical comedy 4-10 and the Show Girl, with Hilda Thomas and Lou Hall in the leading roles, proved to be one of the biggest hits seen at this house for some time. Out Aside 11-17.

Once more the Orpheum, Kansas City's popular vaudeville house, is open. Since last season this theatre has practically been rebuilt, at least something like \$50,000 has been expended, and both interior and exterior show a remarkable change for the better. Manager Martin Lehman, who has been in charge of the house since its opening as a vaudeville theatre, continues as its manager and promises his patrons the best season of vaudeville they have ever witnessed.

The Ducklings held the boards at the Century 4-10 to the usual good business. The production is classed as one of the leaders on this circuit and the audiences seemed well pleased with the entertainment offered. Edmund Hayes in The Wise Guy 11-17.

The Bon Tons were the Gaiety attraction 4-10, opening to a big Sunday audience. Both burlesque and olio were unusually entertaining, while the costuming of the feminine members of the co. was a feature. Bowery Burlesques 11-17.

Con Hacker, formerly of the Willis Wood staff, is guiding the destinies of The Show Girl co., playing this week at the Gillies.

J. J. Shubert was a visitor in Kansas City last week, dropping off for a few days on his way back from a Pacific Coast trip. —Hurt McPhail, formerly of the Manager Martin Lehman, who has been in charge of the house since its opening as a vaudeville theatre, continues as its manager and promises his patrons the best season of vaudeville they have ever witnessed. —Captain Pichard's educated seals and the lions were the usual entertaining vaudeville bill was enjoyed by big crowds.

D. KERRY CAMPBELL.

**JOPLIN.—THEATRE (W. W. Bray):** Opened Aug. 28 with the Down in Dixie Minstrels; John Rucker, the Alabama Blossom, headed a large co.; good business and co. —ITEM: The Oak Interests Exposition will open here Oct. 8-17. This takes in the States of Missouri, Arkansas, Oklahoma and Kansas. Great preparations are being made and large crowds are expected. Arrangements are under way for the football game between Missouri and Oklahoma universities to be played here. —Dancer Cameron will open the Blake Theatre, at Webb City, in Nancy, on 4. Indications are for one of the best theatrical seasons for a long while. —Managers of both theatres promise the best line of attractions that have ever been here.

**WT. JOSEPH.—FOOTBALL (O. U. Philley):** Harry Bulger in The Flirting Princess opened season Aug. 30 and scored a great personal hit; Eulalie Jansen won second honors; business to capacity. The Red Mill 4. Mable Harrison and Harry Comer in Lulu's Husbands 11. —LYCEUM (O. U. Philley): Billy Clifford in The Man the Girl and the Girl who was much above average in every way; Billy Clifford, Hazel Swanson, and Jack Trainor were excellent in their parts; business excellent. The Ducklings 1-3 played good business. The Cowboy and the Thief 4-7. Edmund Hayes in Society 8-10.

**HANNAH.—PARK (J. B. Price):** Daniel Boone on the Trail 1-3; good co.; good co.; pleased two good houses. The Fighting Parson 5. The Girl from U. S. A. 10. The Flints 12-16. Eli and Jane 17.

**MEXICO.—OPERA HOUSE (A. R. Waterman):** Grace Cameron in Nancy Aug. 30 deserved better business. The Flirting Princess 1-3; business light. Dr. Herbert L. Flint 26-30. Return of House of a Thousand Candles Oct. 4. Return of The Man on the Box 6.

**MACON.—LOGAN (H. M. Logan):** Daniel Boone on the Trail 6. The House of a Thousand Candles 9.

## MONTANA.

**HELENA.—THEATRE (George Miner):** Completely renovated and repainted, formally opened with Walker Whiteside's presentation of The Melting Pot 1; capacity house, and not in years was there a better satisfied audience in this city. The Melting Pot 1 to a large audience. John Mason in The Witching Hour 15. Arizona 20. Viola Allen in The White Sister 21. Cow and the Moon 23. Sutton Stock co. 25-28. The Goddess of Liberty 29, 30. The City Oct. 1. The Blue House 4. —ITEM: Manager Miner is much pleased at the opening season and promises Helena theatregoers the best list of attractions ever booked for the capital city.

**BUTTE.—BROADWAY (James K. Heiler):** Walker J. Whiteside Aug. 30 in The Melting Pot. A Stubborn Cinderella 4. The Witching Hour 15. Arizona 17, 18. Viola Allen 20. The Goddess of Liberty 20, 21. —FAMILY (Dick F. Sutton): Harry Cornell Stock co. 28-31 in My Girl from Dixie. Wife in Name Only; or, The Deserter 31-40. Gates of Justice 11-17. —ITEM: Manager Swartz, of the Majestic, has so far recovered from his gripe that he was out before daylight 1 celebrating opening of shooting season, bagging twenty-seven ducks.

## NEBRASKA.

### OMAHA.

**Henry Miller to Open the Grandstands—Excellent Business at All Houses.**

In another week the theatrical season will be in full swing. At the present time all of the theatres are open excepting the Grandstands, and it opens 12 with Henry Miller in Her Husband's Wife, with Billie Burke to follow.

Our New Minister was the attraction at the Krug 4-10, presenting fairly good entertainment to average sized audiences. Beverly 8-10. Billy Clifford 11-14.

The Gaiety has Bob Manchester's Cracker Jacks for week of 4. They are putting on a first-class performance and business is excellent. The Bon Tons are due 11-17.

Such a Little Queen is the offering of the stock co. at the Boyd, with Caught in the Rain underlined 11-17.

Both the Orpheum and the American Music Hall are doing well. At the latter named theatre The Barnyard Romeo and Cleopatra En Masque remain over for another week.

J. RINGWALT.

**LINCOLN.—OLIVER (F. O. Zehrung):** The Flirting Princess 5-7. The Red Mill 8-10. —LYRIC (L. M. Gorman): Oloches Aug. 29-31; good, to very good houses. A Bachelor's Honey-Moon 5-7. The Girl who was much above average in every way; Billy Clifford, Hazel Swanson, and Jack Trainor were excellent in their parts; business excellent. The Ducklings 1-3 played good business. The Cowboy and the Thief 4-7. Edmund Hayes in Society 8-10.

**MCCOOK.—TEMPLE (McConnell and Pennell):** Sanford Dodge Aug. 31-3 in The Gladiator, Faust, and The Three Minstrels, pleasing large houses.

## NEVADA.

**CARSON CITY.—OPERA HOUSE (Charles H. Peters):** The Red Redwood Stock, with Beth Taylor in When Knighthood Was in Flower, 1; business very good; excellent co.

**RENO.—MAJESTIC (A. J. Aylesworth):** Wilton Lackaye in The Battle 3; excellent play and co., to large audience. Margaret Illington 9.

## NEW HAMPSHIRE.

**DOVER.—CITY OPERA HOUSE (Corson and King):** Opened with King's motion picture 5 to big business. Blue House 15. —ITEM: Girls, booked 2, have changed date for one later in season. —LYRIC (Dolan and Paul): Fannie Hatfield co., Fred E. Strong, Eddie La Rose, Jean Henri, Jack Nolan, and good motion pictures; drew good business. Aug. 29-31. —PHEUM (M. J. White): Opened 29 and drew big business for week; good bill, consisting of excellent licensed films and vaudeville by Ed Lawrence, Russell and Carmondell, May Evans, and Herkley and Welcomes pleased.

**PORTSMOUTH.—THEATRE (F. W. Hartford):** Girls in a good show, and pleased. Daniel Ryan in The Black Fox 8. The Wolf 20. The Blue House 23. Frank Daniels 27. The City 28, 29.

## NEW JERSEY.

### JERSEY CITY.

**Fiske O'Hara Draw Good Houses as Usual—Aborns Sending Company to the Coast.**

Fiske O'Hara and co. came to the Majestic 5-10 to his usual good business, and the wearing of the Green gave him an excellent opportunity to make good. The support is all that could be desired. Marie Quinn as Nora and James E. Miller as Murdock are capital. Her Nov. 12-17. Brewster's Millions 18-24. John Mayon, of this city, returned 8, after a successful summer of comic opera at Brandywine Spring Park, Wilmington, Del. His press notices are very complimentary.

The Oxy Corner Girls were at the Bon Ton 1-3 to big patronage. Richy Craig and Billy Spencer are the comedians, and they are good. The Tiger Lillies 5-7, and drew large houses with Matt Kennedy, with a keen sense of rollicking humor. Zallah, an Oriental dancer, appears. The Bohemians 8-10. The Girl from Dixie 12-14. Imperial 15-17.

Milton and Margaret Aborn are sending an opera co. out to the Coast to play one-night stands. Managers of the theatres where the co. will appear in that section were unanimous in selecting Bohemian Girl out of a long list of operas. Horses will be the pastime of the season.

**BURLINGTON.—AUDITORIUM (Charles M. Lansing):** As the inaugural attraction George Harr McQuinn's Beverly (Western), with Marie De Trace as Beverly Calhoun, was presented Aug. 31 to a large audience, principally composed of the cast who were mistaking her for a typical American girl, portraying the role with a dash and spirit that won hearty applause. Elsie Walton, charming and stately, was excellent as Princess Yette. To Josephine Williams was entrusted the comedy element and as Aunt Fanny injected a vein of humor that was irresistible. Danton, the exiled prince, known as Baldon, was capital taken by Harry G. Keenan. General Marlow was handled in capable style by Dudley Arthur, as was the Colonel Quinnox of Hamilton G. Parks. Others constituting the cast who were mistaking her for a typical American girl, portraying the role with a dash and spirit that won hearty applause. Elsie Walton, charming and stately, was excellent as Princess Yette. 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ness. The regular season opens 5, with The Beauty Spot. Just Out of College 9.—ITEMS: Chester De Vond was in town 20.—Dick Burdick, well known about town and late head usher at the Richardson, has been appointed treasurer of this house. Manager Burgess has secured Professor Schilling's Orchestra to play at the Richardson on all vaudeville and picture dates.—Manager Mattaw of Watertown Opera House, also U. S. Hathaway, lessee of the Richardson, were guests of Manager Burgess 1-3.

**PONT HENRY.**—VILLAGE HALL (C. V. Perry, mgr.): Fred Peterson, bus. mgr.; Black Patti Aug. 18; big returns; well pleased. Whitehead and Strauss co. 20-31 in My Georgia Rose, The Dairy Farm and Man's Enemy, to well pleased houses. Laddy and the Girls 8. Human Hearts 12. Beverly 19. Runaway March 20. The Firing Line Oct. 3. Mildred and Houliere 14.—ITEMS: Will H. Strauss and wife renewed old acquaintances here last week.—The Village Hall staff includes C. V. Perry, C. F. Peterson, W. Roberia, J. Heiman, George Hogan, Thomas Green, W. H. Martin and George C. Murray.

**COHOES.**—NEW THEATRE (Frank Knower): Alvin, the Handicap Expert, 5-7, to capacity. Quincy Adams Sawyer 9 to good business. New Theatre Stock co. 12-17 except 13 in Haddis. House of a Thousand Candles 13.—ITEMS: George Hughes and co., the Great Scout, Dunlap and Linden, Shepard and Ward, Lefford and Simons 5-7. John Walsh and co., Carmine Trio, Cooley and Mack, Bennett Brothers, Nina Collins; both bills pleased capacity 5-10.—ITEM: Manager Knower will resign and go to the Lyceum at Troy.

**BINGHAMTON.**—STONE OPERA HOUSE (Fred Gillen): Human Hearts pleased crowded house 3. Kirk Brown, supported by an excellent cast, 5-10, opening to capacity houses. Jeff De Angelis in The Beauty Spot 13. Human Hearts 14. House's Band 15.—ITEM: Stephen L. Oswald has been promoted to business representative of the Academy of Music in Scranton and the Armory Theatre of this city. Mr. Oswald has been connected with the Armory Theatre since its opening in Sept., 1908.

**TROY.**—RAND'S OPERA HOUSE (H. T. Thompson, rev. mgr.): Charles K. Champlin Stock co. 5-10 pleased big houses. Plays: Ariadne Limited, Shore Acres, Walls of Jericho, The Powers that Be, The Reformer, The House of a Thousand Candles, and scenery good. Jefferson De Angelis 13. James T. Powers 14. St. Mingo 15. Madame X 16, 17.—ITEMS: PROCTOR'S (GUY GRAVES): Vaudeville and motion pictures drew the usual capacity houses and gave splendid satisfaction 5-10.

**PALMYRA.**—OPERA HOUSE (H. L. Averill): Will open season 23, 24 with De Rue Brothers Minstrel (fair dates).—ITEM: Edward A. Averill, publisher of the Palmyra "Courier" for over fifty years and probably the oldest newspaper man in point of service in New York State, died at his home here 5, aged seventy-eight years. Deceased was the father of H. L. Averill, manager of Opera House.

**UTICA.**—MAJESTIC (J. O. Brooks): Jefferson De Angelis 5 pleased good house. The Lottery Man 6. The Chocolate Soldier 7. Lighted large audiences: Antonietta Kupetzky, Frida Von Bülow and Forest and were in ovations. Louis Mann 10.—ITEMS: SHUBERT (W. D. Fitzgerald): Vaudeville pleased good business 5-10.

**ALBURN.**—JEFFERSON (Ernest J. Lynch): Louis Mann opened season 8 to good business. Lottery man well received 10. Chocolate Soldier 12.—BUTTS OPERA HOUSE: Leased by John N. Rose to Lynn and King, who will open with stock in October.—BUTTS AUDITORIUM (J. N. Rose): Jeffries-Johnson pictures drew well 5, 6.

**CORNING.**—OPERA HOUSE (F. L. McGovern): Baker and Shoa have leased this house for vaudeville and pictures, with Max Sherman in charge. Season opened 5, presenting the Mimic Four, John Corey, Florence Geneva, and four reels of pictures to S. R. O.; three performances daily.

**NEWBURGH.**—ACADEMY (Fred M. Taylor): Home Theatre 1 to good business; pleasing performance. Pictures 2, 3 to crowded houses; pleasing performances. The Blue Moon 6 to good business and performance. De Wolf Hopper in A Matinee Idol 8. James T. Powers in Havana 12.

**SPRINGFIELD.**—COLLINGWOOD OPERA HOUSE: Vaudeville and pictures Aug. 20-31 pleased large houses. Max Fagan in Mary Jane's Pa. 1; good attraction. Jefferson De Angelis in The Beauty Spot 2; excellent, to big houses. The City 3. St. Mingo 5. De Wolf Hopper in The Matinee Idol 8. Madame X 10.

**WELLVILLE.**—BALDWIN INTER-STATE AMUSEMENT CO.: The Candy Girl Aug. 31 to fair business; co. good. George's Minstrels 3 to fair sized audience. The World and a Woman 5.—ITEM: The Girl That's All the Candy Girl co. 31, should have been the Candy Girl co.

**NEWARK.**—SHERMAN OPERA HOUSE (John G. O'Brien): Opened the season 6 with William Lawrence in Uncle Dave Holcomb; excellent production, to fair house. The Ranchman 9. King and Lynn Stock co. 12-17. Motion pictures on all unengaged nights.

**JAMESTOWN.**—SAMUELS' OPERA HOUSE (J. J. Waters): The Candy Girl 5; fair co. and business. Martin's U. S. O. 8, matinee and night.—CLEBORN (J. J. Waters): Vaudeville 5-10 to big business.

**ITHACA.**—LYCEUM (C. M. Southwell): Season opens 12 with The Lottery Man. The Chocolate Soldier 13. Jefferson De Angelis in The Beauty Spot 14. The Nigger 16. Home Theatre 17.

**GLENN FALLS.**—EMPIRE (J. A. Holden): Jefferson De Angelis in The Beauty Spot 1; excellent business; co. gave satisfaction. Lottery man 3 canceled. Home Time 9. Human Hearts 10. House of a Thousand Candles 14.

**LYONS.**—MEMORIAL (Burt C. Ohmann): Season opened 7 with William Lawrence in Dave Holcomb; fair house and performance.

## NORTH CAROLINA.

**ASHEVILLE.**—AUDITORIUM (S. A. Schless): Opened with The Queen of the Moulin Rouge 6; pleasing. Good business. Al. G. Pictorial Minstrels 10.—ITEMS: The Auditorium opened with splendid prospects for a good season. House now owned by the city of Asheville has been greatly improved. Mr. Schless also retains the Grand Opera House, which will be used for concert and attractions.—J. F. Arnold, who managed for Mr. Schless last season, will be in charge of both houses, which assures the profession and public of fair and courteous treatment.

**LYNNHURTON.**—OPERA HOUSE: Human Hearts Aug. 24.—ITEMS: Vaudeville and pic-

tures drew good business all summer.—The Truman Quartette made big hits with "Carlyle Stop Your Quittin'" and "Get Away Closer."—House has been remodeled and looks very attractive.

**GREENSBORO.**—ACADEMY (S. A. Schless): The Soul Kiss 7; all seats sold.—ITEM: Resident manager H. H. Tate reports one booking for season.

## OHIO.

### CINCINNATI.

Second Week of Season to Good Business—Seven Days at the Grand.

CINCINNATI, Sept. 13.—The Grand began its second week Sunday night with Seven Days. Avery Hopwood appears in the leading part. Next, Mrs. Fiske in Becky Sharp and Pillars of Society.

An extra good programme is at the Columbia this week. Tom Nawn and his company of funny men appear in an excellent comedy: William Farnum supported by Alice White and company, in Pele's playlet, The Mallet's Masterpiece; Bert Shepherd, famous South African scout, and the Five Juggling Normans.

The City is billed at the Lyric. Tully Marshall continues in the role of Fred Hancock, the drug victim. It is receiving fair patronage. Manager George Fish will open his popular theatre, the Olympic 18. The Forepaugh Stock company will be composed of new members selected from among the best players to be found. Among the plays to be given this season will be The Man of the Hour, A Woman's Way, The Squaw Man, Anthony and Cleopatra, The Servant in the House, The Fighting Hope, Salvation Nell, The Lion and the Mouse, and many others of similar character.

The Follies of the Day is on the boards at People's. Gertrude Hayes heads the cast. Her supports are Sam Hearn, Joe Barton, Louis Danere, and others.

The Empress is presenting A Session at School, by Samuel Currie and company; Ward Brothers, dancers; National Comiques, comedy acrobats, and Wright and Stanley.

A. J. McNAIR.

### CLEVELAND.

George Evans Popular With Euclid Avenue Patrons—C. E. Roberts Won Praise.

George Evans' Minstrels were popular at the Euclid Avenue Opera House 5-10. Mrs. Fiske and the Manhattan co. will present Becky Sharp and Pillars of Society 12-17.

At the Colonial George Fawcett in The Great John Ganton was the attraction 5-10. The Nigger 12-17.

At the Mercy of Tiberius by a good co. 5-10. C. Edmund Roberts, a talented young Cleveland, played the leading role, and won praise for his work. Buster Brown 12-17.

Gertrude Hoffman and her co. headed the bill at B. F. Keith's Hippodrome 5-10.

The Golden Players were seen in Carmen at the Cleveland Theatre 5-10. Sherlock Holmes 12-17. WILLIAM CRANTON.

### TOLEDO.

A Good Word for Rachel May Clark—Season Closes at Casino Park.

At the Valentine 5 Billy Burke presented Mrs. Dot to a large audience. Vaudeville and motion pictures will continue until the regular season opens.

For the second week of stock at the American the Paycos Players presented Michael Strogoff 4-10 and despite the warm weather played to good houses. As Nadia Toedor, Rachel May Clark was most convincing, playing the little Russian girl in a manner which won the full sympathy of her audience. Northern Lights 11-17.

Rosalind at Red Gate, at the Lyceum 4-7. The Port of Missing Men, with Hugo Koch, 8-10. Reuliah Poynter 11-14.

The Casino Park, where outdoor amusements have been offered since the burning of theatre, will close 12.

The College Girls at the Empire 4-10. E. M. HERB.

**URBANA.**—CLIFFORD (Edward Clifford): Midweek and Saturday "slow" pictures continued to good business.—ITEMS: William Wilcox, wife and daughter have joined the Latta-Lewis. As Nadia Toedor, Rachel May Clark is starring in A Farmer's Daughter, while playing a couple days in Springfield, spent one day visiting Urbana friends.—At Springfield on 6 Sara Kendall, Jr., who is playing a date there, was shown an autograph of his late father, Sara Kendall, written in my first autograph book twenty-two years ago. Kendall, Jr., wrote his name in my sixtieth book.

WILLIAM H. McGOWN.

**EVANSVILLE.**—WELLS (W. S. Canine): Entirely rehabilitated and elegantly furnished, opens the season with W. S. Canine, of Troy, N. Y., acting manager for the Belk syndicate. The initial attraction was Lyman H. Howe's pictures 10, with the Outer Stock co. for fair week, 12-17. Plays: A Woman's Way, At the Risk of His Life, Pool of Fortune, Divorcée, The Red Circle, Thorns and Orange Blossoms, St. Elmo, Molly Bawn, What a Woman Will Do, The Cowboy Sheriff.

Assurances have been received that the best of the K. and E. Shubert, and Frohman productions will be brought here during the season.—ITEMS: H. S. Carver: After an absence of two seasons Manager Carter returns to this popular house, now leased exclusively by O. G. Murray, ex-partner of Gus Hun. Tom Orliman and co. Amos and Bartley, Knickerbocker Trio, Bristol's ponies 5-10 were the magnets that attracted record breaking crowds. Former opening week records were shattered.—SCHULTZ OPERA HOUSE: One of the most famous playhouses of former years, will again open with Keith vaudeville under management of W. E. Deacon.

**EAST LIVERPOOL.**—GERANIC (William Tallman): Jess Dandy in The Prince of Pilsen Aug. 31; excellent co. and production pleased good business. George Evans' Honey Boy Minstrels 1 pleased fair business. Cora Lawton Mitchell co., presenting A Woman Against an Empire, The Lady from Alaska, Another Man's Wife, 5-7, pleased good business. Is Marriage a Failure? 13. The Girl from Rector's 15. Volunteer Organizer 17.—AMERICAN (L. J. Herron): 1-3: The Aeroplane Girl, Sensational Olivera, Viola Welch and co., Edith Loyd, Richard and Beverly, Americanograph, pleasing bill and business. 5-7: Reif Brothers and Murray, American Comique Four, Four Fantastic Ladies, Low Fairchild, Manley and Sterling; good bill to good business.—ELEC-

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**TRIC** (G. L. McClintock): Motion pictures and vaudeville to good returns 5-10.—DREAMLAND (John C. Walsh): Motion pictures and vaudeville to good business 5-10.—ITEM: George Evans' Honey Boy baseball nine played the East Liverpool Athletics 1; proceeds for hospital.

**AKRON.**—NEW COLONIAL (F. E. Johnson, rev. mgr.): George Evans' Honey Boy Minstrels 2 pleased S. R. O. Time, Place and Girl 9. Girl from Rector's 10.—GRAND (O. L. Elster, rev. mgr.): Mrs. Worthington's Career 5-7 satisfied good business. In Panama 8-10. Paid in Full 14. Graustark 15-17. Buster Brown 18-21. A Winning Miss 22-24. Arthur Douglas 25-28.—ITEMS: The Honey Boy Minstrels with their band were guests of the Akron baseball club 2 and witnessed a very pretty game between McKesport and Akron clubs. Akron being victorious. The band was a very interesting feature, scoring every good play with a few bars of some popular selection. At the evening performance the ball clubs occupied two of the best boxes in the house.—The chief usher at the Colonial this season will be John Halla, with John Mott, Jr., props and Arthur Harbaugh stage carpenter.

**ELYRIA.**—THIRATRE (H. A. Dykeman): Season opened Aug. 27 with Vaughan, Gasser's At the Mercy of Tiberius; Eleanor Montell, Edgar Jones and a splendid cast help much toward making the production a success; the audience was of good size and well satisfied. Charles H. Henshaw's annual visit with his Chicago Stock co., with the same old favorites, headed by Nurbert E. Dorente and Clara Belle Frae. The plays presented 23-3: Clothes, The Straight Road, St. Elmo, The Step Child, The Climbers and Strongheart; this splendid stock co. has had better business, better plays, and has given even better satisfaction than ever. George Sidney in The Joy Rider 10.

**VAN WENT.**—AUDITORIUM (J. Frank Homan): Begula season open 12-17 with Nancy Boyer and co., presenting Pals, Woman's Hour, Clothes, Leah Kleeschna, Secret Marriage, Political Boss, and The Girl from Out Yonder. Headlined at Red Gate 21. The Girl from U. S. A. 30.—ITEMS: (J. Frank Homan): Vaudeville 5-10.—ITEMS: Chief W. Clark's song recital 9 was accorded a cordial welcome, this city being Mr. Clark's birthplace.—D. J. Evans, editor of the Republican, will have charge of the bookings of the Mountain Ash Male Chorus of Wales.

**SPRINGFIELD.**—GRAND (Springfield Theatre Co.): The Prince of Pilsen 2; Jess Dandy and an excellent co. gave an fine presentation of this favorite musical comedy, as has ever been given here and delighted fair business. The Farmer's Daughter 5, 6 to good houses. Tempest and Sunshine 10. My Wife's Family 15.—SPRING GROVE CASINO (Harry Ketchum): Elsie Williams and co. 4-10 in What Happened to Jackson and The Girl from Circumland to fair patronage.

**DAYTON.**—VICTORIA (William Sander): Opens 12; Rod's Players in stock; Bertha Orelight and Paul McAllister leads; opening play The Great Divide.—NATIONAL (Gill Burrows): The Winning Miss 5-6; fine; big houses. David Copperfield 8-10. In Panama 12-14. TRIC (Max Hurler) res. mgr.: Motion pictures and vaudeville; week 5 closes Summer season.

**BRYAN.**—ABOS THEATRE (Hush MacPhail): Season opened Aug. 23 with Tempest and Sunshine; pleasing good house. The Cow Puncher 5; pleased medium houses. The Fighting Parson 14. The Girl That's All the Candy 18. Vanda Knox and Her Girls 29.—GRAND (Simpson and Co.): Week of 29 opened to vaudeville and motion pictures, and will continue indefinitely.

**ALLIANCE.**—COLUMBIA THEATRE (J. Stanley Smith): The Tyler Stock co. opened to good business Aug. 25. Plays: At Fort Reno, Other People's Money, The Yankee and the Thief, The Banker, The Thief and the Girl, False Accused, and The Blind Girl. The Time, the Place and the Girl 10. The Little Homestead 12. Paid in Full 13. East Lynne 15.

**COSHOCTON.**—13TH STREET THEATRE (John Williams): Rector's Stock co. Aug. 10-25; good co.; big business. The Little Girl That He Forgot pleased good business. Mrs. Worthington's Career 30; played to good business. The Little Homestead 2; good co.; fair business. U. T. C. 9. The Girl from Rector's 14.

**BELLEFONTAINE.**—GRAND (C. V. Smith): Hyde's Theatre Party Aug. 20-3. Plays: The Man of Her Choice, The Boss of 2 Ranch, The Tie that Binds, Still Waters Run Deep, The Red Circle, The Girl from My Home Town; excellent co.; S. R. O. nightly. Motion pictures 5-10 to good business.

**MARIETTA.**—AUDITORIUM (L. M. Leach): Season opened with Vagel's Minstrels Aug. 30 to good business. Stetson's U. T. C. 1 to fair business. Black Patti 5; big business. Howe's pictures 14. Mae La Porte Stock co. 15-24. H. Wilson 25. The Sixth Commandment Oct. 3.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (A. A. Bowers): Al. G. Field's Minstrels opened house Aug. 31 to S. R. O., and, as usual, pleased to the limit. Is Marriage a Failure? 14. The Doll and the Dollars co. 20. Paid in Full 21.

**WARREN.**—OPERA HOUSE (John J. Murray): During fair week, starting Aug. 20, the Murray Mackey Comedy co. presented to crowded houses Beyond Pardon, St. Elmo, A Daughter of the South, Jane Kyr, Lena Rivers and Sign of the Four.

**UNIONVILLE.**—CITY OPERA HOUSE (Elin and Van Othan): Mrs. Worthington's Career Aug. 31; did small business. The Little Homestead 9. Sis Perkins 14. A Farmer's Daughter 17. Monte Carlo Girls 21. Paid in Full 25. Price and Butler in repertoire 20-31.

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**DEFIANCE.**—CITIZENS' OPERA HOUSE (H. W. Wortman): Sis Perkins 5; fair house. The Fighting Parson 10. The Candy Girl 17. Middle State Stock co. 19-23. Grace Cameron in Nancy 27. The Smith Greater Shows (carnival) 12-17.

**ASHTABULA.**—LYCEUM (S. F. Cook): Rajah of Bhong co. closed successful six-day engagement 7. Plays: The College Girl and the Rajah of Bhong; vaudeville was introduced freely in these productions. Paid in Full 8.

**CANTON.**—OPERA HOUSE (E. E. Butler): The Chicago Stock co. opened 3 to two capacity houses, presenting Clothes in a highly satisfactory manner. Other plays: The Straight Road, The Step Child, Strongheart, St. Elmo, The Climbers, The Last Trail.

**MANSFIELD.**—OPERA HOUSE (Reis Circuit Co.): Opened season with Out My Minstrel Aug. 20; pleased fair house. U. T. C. 12. The Girl from Rector's to follow.—ORPHEUM (Fred Hilton): Opened 27 with vaudeville.

**WOOSTER.**—OPERA HOUSE (Kettler and Lamb): Al. G. Field's Minstrels Aug. 17. Fine entertainment; played a good house. Late licensed 6; poor house. The Ethel Desmond Stock co. 12-17 (fair week). Buster Brown 27.

**TIFFIN.**—GRAND (C. F. Collins, rev. mgr.): The Mae La Porte Stock co. opened week 5-10, presenting One Girl in a Thousand to big business; pleased. Regular season opens 13 with The Candy Girl.

**BUCYRUS.**—OPERA HOUSE (W. F. Gebhardt): May La Porte Stock co. 12-17. The Girl of the U. S. A. 25. Howe's pictures (suspicious King's Daughters) 29.

**PORTSMOUTH.**—GRAND (Fred Higley): The Joseph King Stock co. opened 5 to big business and continued to please good business through the week.

**LANCASTER.**—GEM (L. J. Gardiner): To good business.—CHESTNUT STREET (W. F. Fennell): Dark.—AUDITORIUM CITY BUILDING: Lyman Howe's pictures 5.

**MIDDLETOWN.**—SONG OPERA HOUSE (A. H. Walberg): The Time, the Place and the Girl 8; good co.; S. R. O. Two Americans Abroad 6.

**NORWALK.**—GILGER (W. A. Roscoe): Paid in Full opened house 6 to satisfactory returns. Chicago Stock co. 12-18. Quincy Adams Sawyer 27.

**CAMBRIDGE.**—COLONIAL (Hammond Brothers): Field's Minstrels 1; crowded house; better than ever. The Little Homestead 3 satisfied two good houses.

**FINDLAY.**—MAJESTIC (J. B. Swafford): The Farmer's Daughter 5; pleased good business. The Cow Puncher 8; fair houses.

**CIRCEVILLE.**—OPERA HOUSE (H. G. Gordon): The Time, the Place and the Girl 3 delighted a large audience. Howe's Pictures 7.

**OREGON.**  
**PORTLAND.**  
Good Business at Bungalow and Lyric—Praise for Eva Pollard.

The Mikado was the attraction at the Bungalow 1-4. Business was good and the co. came up fully to expectations. Eva Pollard, the charming soprano, is a young woman of rare talents. She has range and sweetness of voice.

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that is equalled by but few light opera stars. In addition, Alf. Willis and Jack Pollard are in the cast. All the principals and chorus of the consolidated cast, National and Follard Opera Co. are seen in the production. The Melting Pot 12.

Scott Higball was the offering by the Armstrong Musical Comedy co. at the Lyric week 20, and it is reported that business was good. The Gibson Girl 4-10.

JOHN F. LOGAN.

**BAKER CITY.**—THEATRE: Margaret Illington Aug. 31 delighted large audience. Miss Illington was ably supported by Ruth Ormsby and Eugene Fornace.

## PENNSYLVANIA.

**SCRANTON.**—LYCEUM (Thomas M. Gibbons): Dorothy Donnelly in Madame X Aug. 31; strong co. to two enthusiastic capacity houses; Dorothy Donnelly in the title role did splendid work. She was ably supported by Robert Payson Gibbs as Noel; Wright Huntington as Louis Floriot; Malcolm Williams as La-roque; W. H. Denney as Parland; George Timmons as Merivel; Charles J. Wilson as Dr. Cheneil; Maria Oatman as Rose; William Elliott as Raymond Floriot; and Cecil Korn as Helene, all of whom merit mention. The others, Harry C. Bradley, Frank Wright, Charles H. Henderson, Thomas Denney, John McKee, Walter F. Tully, and Neil C. Kelly. The staging was very effective, as was also the scenery. The Volunteer Organist 5; with matinee; co. good, to two excellent houses. Gladys Crolius as Grace Barrett, Florence White as Lucella Harriet, Phil McCarthy as Ebb Uiter, Harry Ward as Hubbard Griffin, and Margaret Lewis as Mrs. Yokum merit special mention. Charles Walker as Sam Yokum, Edward Nannery as Nathaniel Mansfield, and Grace Norman as Jennie Yokum. The singing of William G. G. served a packed house; Dustin Farnum in the title role scored a decided and well merited hit, securing many curtain calls. W. H. St. James as Larkin Bunce, H. M. Hicks as Tom Randall, M. Garwood as Anatole Vendry, Eugene Warner as Colonel Moreau, Norman Shelby as Adele Randall, were excellent and merit special mention. Master Sydney Melvin as The General captured the house. The others: Burr Caruth, M. Carleton, Samuel Hurton, Viola Knott, Maud Bosford, Lloyd Lloyd, Stella Congdon, and Gladys Williams. The staging was all that could be desired. Seven Days 6, 10, with matinee; good advance sale. The House of a Thousand Candles 12. Robert Mantell 6, 10.—**COLUMBIA** (G. Nelson Teets): The Cozy Girls in Room Number Six and The Broken Brokers at Atlantic City 6-7; co. and business excellent; Billy Craig, Anna Yale, Olga Orloff, and Billy Spencer were featured. The New Century Girls in A Surprise and in Ireland 8-10; co. and business excellent; Charles Saunders, Tom Burnett, Una Lillian, and Mary Belmont scored. The Tiger Lilies 12-14.—**POLI** (J. H. Docking): This theatre has had phenomenal business since the vaudeville season began. A strong bill for week of 5 with Theo as headliner.—**ITEMS:** L. Oswald, who has been in charge of the Birmingham, N. Y., Armory, will be the manager of the house.—Arthur J. Keller, formerly press agent for Luna Park, Scranton, Pa., has been engaged by the Shuberts as advance agent of The Great John Galt, co.—John Peter Tooker, another Scrantonian, is going out again this season as a road representative of John Drew.

**READING.**—ACADEMY (Phil Levy, res. mgr.): Hanlon's Superba opened season to large houses at every performance 1-3, with daily matinees. The co., which had been rehearsing in this city for a week, acquitted themselves creditably and were enthusiastically applauded. The others, Marion J. and Helen Morris contributed to the fun and were up to standard. Sonna and his band were greeted by a large and enthusiastic audience on their first appearance here after an absence of nearly three years; every number was liberally applauded, making scores necessary. The soloists were Herbert L. Clarke, cornet; Virginia Root, soprano; Nicoline Kedeier, violinist, all of whom were well received. Seven Days 5. The Volunteer Organist 8. Dustin Farnum in Cameo Kirby 10. The Sixth Commandment 12. Miss New York, Jr., 15. Billy the Kid 14.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Yecker): The Queen of the Moulin Rouge 1 opened season to a large and well pleased audience. Grace Turner, Rose Pommetto, Edith Edwards, Harry Short, Victor Foster, and Nelson Riley deserve praise. Al. H. Wilson in Meets in Ireland 2 delighted a small audience; a return visit should crowd houses. Buster Brown co. 3 pleased two fair-sized houses. Chauncey-Kleider co. 5-10 pleased large houses; Grace Kleider did excellent work, and the plays were handsomely staged. Plays: The Belle of Richmond, A Ward of France, His Majesty and the Maid Will of the Wren, The Queen of the Ranch, Robert Mantell in Macbeth 12. Billy the Kid 13.—**FAMILY** (Edward Mosart): King and Seymour Stock co. 8-10; for their first week presented St. Elmo to large and delighted audiences. The play was beautifully staged, and the costumes correct. The co. includes Clyde Franklin, Bertram Miller, John B. Mack, Percy G. Hollinger, Aubrey Nove, Emmet Brandon, Frank Clare, Phyllis Carrington, Rose Campbell, and Musa Beil.—**ITEMS:** Sonna's Band 6, under the auspices of C. A. Yecker and Frank McGraw, gave two fine concerts at the Rock Springs Park Theatre to crowded houses.—Yackley and Bunnell, comedians and musicians, of this city, leave here 9 for a twenty weeks' tour of the West, opening at Chicago 12.—Clayton Passig, of this city, also appears in their act.

## NEW YORK THEATRES.

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IN THE MUSICAL SUCCESS

**Tillie's Nightmare**

John Philip Sousa while in this city was entertained at the rectory of St. Mary's Catholic Church by Rev. Father Gann, himself a noted musician and composer. Sousa, who is a soprano and vocal instructor, of this city, will teach at the Seizler Institute in the Metropolitan Opera House, New York, this Winter.

**UNIONTOWN.**—OPERA HOUSE (Fred Robbins): Buster Brown, with Master Harold West as Buster, opened season 7 to excellent business both matinee and evening. Pearl Evans as Buster's aunt responded to many encores. Lottie Cart as Mother-in-Law Sweet, Connie Mack as Miranda, and Alfred Grady as Tige were next to Buster and Susie Sweet in popularity, although all characters were in the A-1 class. H. A. Barrows as Thomas Brown, Minnie Higgins as Mary Brown, Phil E. Smith as Jack Wynne, and Charles Dool as both Sowers also merit special mention. The stage settings and costumes were elaborate and added much to the success of the production. The Keyes Sisters and their popular stock co., with new faces and new plays, 12-14 (retire).—**WEST END VAUDEVILLE HOUSE:** Opened season 5 to large audiences both matinee and evening. One of the features this year is the West End orchestra, composed of W. Paul Champagne, pianist and leader, whose work last year earned for him much praise; Louis Rind, violin; Charles B. Price, cornet, and Prontia Benson, drums. Price and Benson have just returned from a very successful summer engagement at Lake Chautauque.

**HARRISBURG.**—MAJESTIC (N. C. Mirick): The Princess of Pilsen Aug. 27; good house and well pleased audience. Jess Dandy and a co. of more than ordinary merit presented this of standby of comic opera; the play was handsomely staged. Janet Waldorf 2. Al. H. Wilson 5. Seven Days 8. The New Yorks 9. Paid in Full 8.—**ORPHEUM** (C. Floyd Hopkins): Week of 20-4; Neil O'Brien and co. in a sketch in color, Darktown's Bravest Fighting the Flames, a scene from the opening of the sketch; Charles Murray and co. in the playlet Jerry, the Janitor; Ella Richards, Mamie Harsh, R. A. G. Trio, Raymond and Caverly, Lavine, Cross and

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When Knighthood Was in Flower

Lee Avenue, Williamsburg - Mistress Nell

Bijou, Brooklyn - The Ringmaster

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co. The attendance has been more than usually good and the programme was well received, all the acts scoring.—**PATYANG PARK** (P. M. Davis): The attendance for week ending 8 has been very good, despite the opening of the town houses. J. R. Wells and co. in the perennial Two Old Cronies, the laughing qualities of which age has not impaired. The co. assisting Mr. Wells consists of Kate Heston Wells, Daisy McMahon, Wally Heston, Charles Brewer, and Will Arlington. At the close of this engagement the park will close for this season.

**ALLENTOWN.**—LYRIC (N. E. Worman): Al. H. Wilson opened his season here 1, producing Meets in Ireland. That Mr. Wilson has lost none of his charm and magnetism was proven by the enthusiastic manner in which he was received; the supporting co. led by Mabel Wright as Kathleen was excellent; fair house. The Queen of the Moulin Rouge drew top-heavy house 2; the principal roles were all in good hands; handsomely staged and costumes fine; pleased audience. The Volunteer Organist was satisfactorily presented by a very capable co. after-noon and night 3; fair houses. Dustin Farnum

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With CLAYTON PASSIG and

Next Week THE THREE GIRLS

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The Greatest Musical Comedy Season

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**THE ARCADIAN**

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"OUR MISS GIBBS"

In Cameo Kirby attracted a fine audience 5; Mr. Farnum in the title role was excellent as the cool headed gambler; the co. is very good and gave fine support; highly pleased audience. The Schiller Amusement Co. gave a very acceptable performance of Paid in Full; the co.



is well balanced and pleasing. Stetson's U. T. G. Co. matinee and night. 7 to moderate business. Robert Mantel 14. The Chinatown Trunk Mystery 15. The Call of the Wild 17.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (L. J. Fisk): Black Patti co. in A Trip to Africa, opened season to a good stand and enthusiastic audience. Last night chorus strong and well balanced. Myrtle-Harder stock co. 5-10: first half of week in Texas. His Last Dollar. One Girl in a Thousand, and Captain Clay of Missouri, opening to S. R. O.; business continues good. Nicely staged by strong co. 1 specialties good. Soul Kiss 12. Sixth Commandment 15. Lottery Man 15. De Angels in the Beauty Spot 16.—ITEM: Bookings are the strongest in many years.—Family Theatre season opens 10, and promises to break all records in the way of high class specialties.—Valentine Pavilion (W. K. Amer): Clara Turner stock co. 5-10 in Paid in Full and Roanoke, to good stand and pleased audience; the plays well staged.

**WILKES-BARRE.**—OPERA HOUSE (D. M. Kaufmann): The Soul Kiss 5; two performances; fair co. and business. The Volunteer Grenadier 6; good co. and business. Dustin Farnum in Cameo Kirby 8. The House of a Thousand Candles 9. Robert Mantel 15. Jeff De Angels 17. The Lottery Man 23. 24.—NFS-BITT (D. M. Kaufmann): Harry Fields as The Showmaker 12-14. The Thief 15-17. The Girl's Sweetheart 19-21. The House on the Hill 22-24. In the Bishop's Carriage 26-28. The Boy from Wall Street 29-31.—LUBERNE (J. J. Ferrandini): The Cherry Blossoms 1-3; good good houses. The New Century Girls 5-7. The Cozy Corner Girls 8-10.

**HARLETON.**—GRAND (J. B. Bessinger): The Hector Girls Aug. 31; good performance; excellent business. The City 7 canceled. The Volunteer Grenadier 8. Chaney Kellner Stock co. week 12-17.—ITEM: Nice and Love, who appeared at the Palace this week, will next week join The Three Twins co. Nellie Nice, who was playing at the Palace last week, had to cancel engagement here on account of the drowning of her sister, Nettie Perle, while out boating in Lake Quinimond, Mass. Miss Nice and Mrs. Perle starred in The Gingerbread Man last season.

**BUTLER.**—MAJESTIC (George N. Burkhalter): After a successful season of vaudeville and pictures, the Majestic opened season with the Earl Stock co. Aug. 22-27; the co. and plays gave satisfaction to large houses. Black Beauty 8; good co. and attraction; drew two good houses. The Girl from Rector's 6; very good co.; Dorothy Arville as Louise, bedside was the star; receiving many curtain calls, which were merited by her clever acting, although a very warm night; house was large. In Marriage a Failure 10. Taylor Stock co. 12-17.

**JOHNSON.**—CAMBRIA (H. W. Scherer): Honey Boy Evans Minstrels Aug. 31; fair attraction and business. The Climax 3; fair attraction and business. Jardin de Paris Girls attraction and business. Reunited 8; fair attraction and good business. In Marriage a Failure 8. Graustark 6. Who's Who (local) 7. Jeffery-Johnson Light picture 8.

**MAHANOY CITY.**—KAISER'S GRAND OPERA HOUSE (M. C. Kaiser): House of a Thousand Candles 3; fair business only second weather. St. Elmo 5. Soul Kiss 6. Last Trail 15. In and Limerick Town 21. Billy the Kid 22. Arrival of Kitty 24. Yankee Doodle Boy Oct. 1.—ITEM: The warm weather still has the call in this region, and the result is none too good business, notwithstanding good offerings.

**COLUMBIA.**—OPERA HOUSE (D. Lee Damsen): Paid in Full Aug. 22; good co. and business. Reunited 6; good co.; fair house. Billy the Kid 6; pleasant fair attendance.—ITEM: D. Lee Damsen, of Bradford, Pa., has been appointed manager to succeed Samuel Cranford, Jr. Mr. Damsen has been connected with the house for several years and has a thorough knowledge of theatrical matters.

**TARENTUM.**—NIXON (C. N. Reed): The Yankee Doodle Boy 1; opened season to big business. Black Beauty 6. In Marriage a Failure 9. Vogel's Minstrels 10. The World and a Woman 11. The Little Housemaid 15. Fidelity 16. Graustark Stock co. 19-24.—ITEM: Manager Reed has returned from New York, where he booked a number of first class attractions for the coming season.

**PITTSBURGH.**—BROAD STREET THEATRE (M. J. J. Circuit): Hector Burlesquers Aug. 30; excellent co. to good business; special mention should be made of the Italian Trio and the chorus. Soul Kiss 5. Dustin Farnum in Cameo Kirby 7. House of a Thousand Candles 10.—ITEM: C. L. Durban, who has been manager of the Lyceum at Scranton, has been appointed manager of the Broad Street charge Aug. 29.

**CHAMBERSBURG.**—ROSEDALE OPERA HOUSE (Frank A. Shinnbrook): Opened Aug. 25 with Graustark to a good house and co. Human Nature 1; good business and co.—STAR (Harry H. Weber): Week of 25 Bridges. Barrett and Higgins, Eddie Leonard, Calver Brothers, and motion pictures; very good bill and business.

**INDIANA.**—LIBRARY HALL (B. H. Lichtberger): The Cora Layton Mitchell co. opened season 1-3; the Cora Layton Mitchell supported by excellent co.; pleased large houses in another Man's Wife. The Lady from Alaska. A Woman Against An Empire. John Weber in The Climax 6.

**WILKESPORT.**—WHITE'S NEW THEATRE (F. D. Hunter): The Climax 5; good business; fine attraction. Graustark 3; good co.; drew well. The Girl from Rector's 3. Black Beauty 10.—ITEM: Thus far the attendance has been good, and the prospects for a prosperous season are very bright.

**NEW CASTLE.**—OPERA HOUSE (E. H. Norris, bus. mgr.): The Grahame Stock co. 5-10 in the Factory Girl. The Stenson. The Morning Wife. Two Orphans; attendance and co. fair. Lyman H. Howe 12. The Place. The Time and the Girl 14. U. C. T. 15. Monte Carlo Girls 16.

**MT. CARMEL.**—BURNSIDE POST OPERA HOUSE (W. H. Pinsky): Opens 14. Season's booking includes The City, Little Kid, The Arrival of Kitty, Yankee Doodle Boy, California Girls, David Holcomb, Wells Amusement Co., Vogel's Minstrels and The Gay Morning Glories.

**POTTSVILLE.**—ACADEMY (Charles Hausmann): The Hector Girls Burlesque 1; satisfied good house. The Last Trail 5; pleasant packed houses. Seven Days 7; delightful big business. Moulin Rouge Burlesque 10. The Lottery Man 17.

**POTTSVILLE.**—OPERA HOUSE (E. C. Mauser): Hunter Brown 2; drew a good house. Billy the Kid 3; good business. Moulin Rouge Girls 5; pleased a fair-sized house. Sixth Commandment 7; moderate patronage. U. T. G. 8; big business. Harris Adrift 12.

**BRIDGE.**—MAJESTIC (John L. Gilson, res. mgr.): Joseph King's East Lynne 5; well received by a full house; both matinee and night. Martin's U. T. G. 7 (New York cast). George Sidney in The Joy Riders 9, with Carrie Webster.

**LATHROP.**—SHOWALTER (W. A. Showalter): Paid in Full 2; good co.; fair house. Hunter Brown 6; pleased fair house. Girl from Rector's 8. Man of the Hour 20. The Last Trail 27.

**TAMAQUA.**—MANILA GROVE PARK THEATRE (G. Crane): W. H. Meyer Stock co. in No Mother to Guide; Her. Sheridan Keene. Detective. 3-10; crowded houses. Season closes 17.

**WEST CHESTER.**—OPERA HOUSE (J. F. Small): Pictures and vaudeville 1-5; large business. Season opened 6 with Billy the Kid to large business. The Last Trail 7; fair business.

**DU BOIS.**—AVENUE (A. P. Way): Illustrated songs and motion pictures 3. Peck's Bad Boy co., including vaudeville, 5-7, to medium business; co. fair.

**SUNDAY.**—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Lottery Man 18; will open house. The City 22. Mildred and Boucicere 24.

**HONESDALE.**—LYRIC (B. H. Ditttrich): Home Ties Aug. 30; co. good; business fair. Lottery Man 26.

**BRADFORD.**—THEATRE (Jay North): Martin's U. T. G. 10. Howe's pictures 21.

**KITTANNING.**—LYCUM (John Wick): The Yankee Doodle Boy 7; pleased large house.

## RHODE ISLAND.

### PROVIDENCE.

Stock Season Closed at Keith's with Appreciate Ceremony—Current Attractions.

For the first time at popular prices Paid in Full opened at the Empire 5 and continued during the week to capacity houses. The cast is an excellent one and some fine work was contributed. Thomas Cooke carried the leading role with distinction and Frank Burton shared honors in a fine interpretation of Captain Williams. Mabel Acker, who has been playing here during the summer with the Empire Stock co., has the role of Mrs. Brooks and proved very satisfactory. Polly of the Circus 12-17.

The summer stock season at Keith's was brought to a close 3 with the usual celebration of a farewell performance. The season has been a very prosperous one, and much credit is due Manager Lovenberg for his untiring efforts in making it the best that has borne Mr. Albee's name. Most of the players have accepted engagements for the fall season and the best wishes of Providence theatregoers go with them. Same Howe's Lovenberg held the boards at the Westminster 5-10, with Robinson's Orpheus Girls to follow.

On Labor Day the usual vaudeville bill opened at Keith's with an elaborate bill topped by the Boucicere, Rose Fitzgibbon, The House Dealer, and Caselli's midwest dogs. The house will follow the policy of last season—that is, two performances daily instead of the continuous—which course proved very popular last year. The Opera House will open season 13 with William Hodges in The Man from Home, which will continue throughout the week. The Merry Widow will follow. H. F. HYLAND.

**NEWPORT.**—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Midnight Sons 3 opened season to S. R. O.; excellent performance. The City 9, 10.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY (Charles B. Matthews): Ishmael 3, with Virginia Howell, a South Carolina actress, in the leading role and the best feature, pleased fair business. Queen of the Moulin Rouge 8.

**FLORENCE.**—AUDITORIUM (F. Brand): Ishmael 2, with Virginia Howell, to S. R. O.—ITEM: Miss Kakea (Virginia Howell), a Florence society girl, and her home town feels very proud of her.

**COLUMBIA.**—THEATRE (F. L. Brown): Smart Set Aug. 23; fair, to top-heavy house. McFadden's Flats 26; fair, to paying business. Graustark 6. Soul Kiss 19. Field's Minstrels 20.

## SOUTH DAKOTA.

**YANKTON.**—NEW THEATRE (C. M. Poe): The Squaw Man Aug. 30; good business and co. Dan Cupid 1. The Flower of the Ranch 13.—ITEM: The Theatre has been purchased and will be managed by C. M. Poe.

## TENNESSEE.

**NASHVILLE.**—BIJOU (George H. Hickman): Wildfire was the opening attraction and was capably presented to fair audiences Aug. 29-31. The Adventures of Polly 5-10; fair houses. Morning, Noon and Night 12-17.—ORPHEUM (George H. Hickman): Wells' new vaudeville house opened to capacity attendance. C. B. and Bertha Clark in The Globe of Death; Toney Haskell, Edmund Stanley and co. in A Royal Romance; Edna and Brooks in A Woman of Few Words; Louise Quertin and Princess Mirof.—FIFTH AVENUE and GRAND continue to draw crowded houses with vaudeville offerings.

**KNOXVILLE.**—STAUB'S (Fritz Staub): Al. G. Field's Minstrels 9. Ida St. Leon in Polly of the Circus 10.—BIJOU (Fred Martin): The Great Desire 12-17. Raymond Faine in The Millionaire Kid 18-24.—GRAND (Frank P. Rogers): Season opened 5 with the following excellent bill to capacity business: Harry Fields and His School Kids, Chiro, Evelyn Kincaid, Hall, Pritchard and Mountain; Otto Edmonds, and Don Caesar and co.

**CHATTANOOGA.**—ALBERT (P. R. Albert): Season opens 8 with Al. G. Field's Minstrels.—BIJOU (O. A. Neal): Season opens with The Great Desire 10-10.

**MEMPHIS.**—BIJOU: Cast Aside drew well 5-10, and will be followed by St. Elmo 11.

## TEXAS.

**HOUSTON.**—PRINCE THEATRE (Dave A. Weis): Season opens about 14 with Sidney Drew in Billy, to be followed by McFadden's Flats and Tim Murphy in Mr. Om. Entirely

new list of attractions this season on account of recent affiliation with National Theatre Managers Association, including best attractions of the Shuberts, William A. Brady, Daniel V. Arthur, Lieber and Co., Mort Singer, and others. Advance booking list shows a fine line of attractions and prospects are the best in years.

**MAJESTIC** (Charles A. McFarland): Vaudeville. Opens 18, including The Eagle and the Girl.—COZY (Maurice Wolf): Vaudeville. The latter part of the month Mr. Wolf will move into his new house now in course of erection on Texas Avenue. This theatre will be one of the handsomest and most commodious little playhouses in the State.—ITEM: There is a rumor that the old Majestic will be occupied about Oct. 1 by 8 up-to-date stock co., something Houston stands greatly in need of.—Charles A. McFarland, manager Majestic Theatre, has recently returned from a several weeks' stay at Corpus Christi on the Gulf Coast, where he has been courting the deities of the deep and trading on a coast of bearish tan.—Dave A. Weis, manager of the Prince Theatre, will return 10 after a two months' sojourn in the North and East. Mrs. Weis will accompany him.

**HARRY VAN DEMARK.** M'KINNEY.—UNDER CANVAS: Charles Harrison Theatre co. Aug. 18-3 to phenomenal business; capacity every performance doors closed and people turned away on several occasions.—WARDEN'S: Allen's Musical Comedy co. 6-10.

**TERRELL.**—CHILDRESS (Sam L. Day): Renrow's Jolly Pathfinders Aug. 29-3 played capacity.

## UTAH.

### SALT LAKE CITY.

Wilton Lackays Opens Colonial's Season—Arthur Shepherd Wins New Honors.

The season at the Colonial opened Aug. 29 by Wilton Lackays and a capable co. in The Battle. Lackays presents a virile and dignified character in the old millionaire, and is magnetic and convincing. F. F. O'Malley, who once resided here and ran a stock co. in the city, says that Lackays has a good part of the best old trust-buster style which he handled very cleverly, and was well received. Ruby Bridges' reception showed that she was well remembered for her work in former visits. Dick Lee, Thomas McGraw, and Doris Burton were each worthy. Margaret Illington and Walter Edwards in Until Eternity 5-7.

At the Orpheum, Jolly Fanny Rice has been popular, as also William Cressy and Blanche Layne (the latter couple are in their second week); Stewart and Marshall are extremely funny in sketches on the west-rub-off kind. Dale and Boyle, Sig. Watrto, Marcella, Navarro and Marcella make up a good bill. Max Florence moved his musical stock co. over from the Shubert to the Daniels and put in pictures and vaudeville at the Shubert. Each has been going fair to good business.

Professor Arthur Shepherd, a Utah boy who won the Paderewski prize for composition some years ago, and who has recently made Boston his home, has been in the city visiting his people. A recapitulation of his compositions was tendered him by Professors McEllis, Wilma, Hauerbach, Midgley, Smith, Pyper and others in token of their esteem. Professor Shepherd will take the position as head of the harmony department of the New England Conservatory of Music 15, a matter of course, and of course people than having a battleship named after him. C. E. JOHNSON.

## VERMONT.

**BARRE.**—OPERA HOUSE (John E. Hoban, res. mgr.): Just Out of College 3; pleased big house. Bennett and Moulton 5-10. Beverly of Graustark 16.

**WHITE RIVER JUNCTION.**—GATES OPERA HOUSE (A. M. Hall): Just Out of College Aug. 31; pleased good house.

**WOODSTOCK.**—MUSIC HALL (A. B. Morrill): Good House Minstrels Aug. 31; fair co. to crowded house.

**BELLOWS FALLS.**—OPERA HOUSE (Fox and Eaton): Paid in Full 8. Beverly 12.

## VIRGINIA.

**LYNCHBURG.**—ACADEMY (James Farmer, res. mgr.): Season opened 2 with Graustark; good co., but owing to the fact that it was the third engagement here it was seen by a small but well pleased audience. The Soul Kiss 3; very good co. to a good audience. Polly of the Circus 5; excellent co. to a capacity house. Lulu's Husband 7. The Climax 8. Al. Field 13. Newlyweds 14. Paid in Full 27.—ITEM: In addition to an arrangement for a smoking room and a resting room for women, Manager Farmer has had the entire house renovated and repainted.

**NORFOLK.**—ACADEMY (Otto Wells): Opened Aug. 29 with Ishmael, playing to good business. The Soul Kiss 1. Polly of the Circus 2. The Climax 5.—GRANDY (Otto Wells): Morning, Noon and Night opened season 29-3, playing to packed houses every night.—COLONIAL (Keith and Proctor): Opened 29-3 with an excellent bill, playing to heavy business all week.—MAJESTIC: Opened 29 with a good line of vaudeville and motion pictures; business good.—ITEM: The Schiller Players closed their summer engagement at the Opera House Casino Aug. 27, after a very successful season.

**RICHMOND.**—ACADEMY (Leo Wise): Opened season with Ishmael Aug. 30 and pleased nice business. Soul Kiss 2. Polly of the Circus 3. Lulu's Husband, the first Shubert offering of the season. The Climax 5.—BIJOU (G. C. McKee): Opened season with The Adventures of Polly 20-3; business good. Morning, Noon and Night 5-10.—COLONIAL (E. P. Lyons): Bill 29-3; Hawley and Bachem, Young Brothers and Veronice, Mr. and Mrs. Wallace, and pictures to capacity.

**ROANOKE.**—ACADEMY (Tom Spencer): Season opens 5 with two performances of A Soul Kiss. Polly of the Circus 6; excellent, to nice business. The Climax 12. The Newlyweds 13. Lucy Tongue, the Gaboritz, Kelly and Laferty, and motion pictures.—ITEM: This house is in Lubin's Circuit, and under able management of Isador Schwartz supplies first-class attractions.

**STAUNTON.**—BEVERLY (Barkman and Shults): Graustark 1; two performances, to good business; splendid. Music Hall Girl 6. Newlyweds 16.

**PEPPERBURG.**—ACADEMY (Dan Reagan): Mildred and Boucicere 21.

## WASHINGTON.

### SEATTLE.

The Russell and Drew Company in New Quarters—Lawrence Players Doing Well.

The Russell and Drew Stock co., at the Alhambra, its new headquarters, opened to a capacity house in The Traveling Man Aug. 28-3, which was presented in a pleasing and entertaining manner. The attendance was fair during the remainder of the week. William C. Dowling in the title-role met with a cordial reception. Claire Sinclair as leading woman acquitted herself with credit. In the cast were Mrs. Marie French, Anita Allen, Maud Still, Daisy Vernon, Lillian Wendt, Mabel Dickinson, Lillian Fairchild, Edward Kellie, George S. Berrell, O. M. Williamson, Corbett Morris, Frank H. Hayward, and Charles Connors. Same co. in A Girl's Best Friend 14-17.

The Del S. Lawrence Players, at the Lola, presented such a Little Queen 28-3 before large audiences. Mr. Lawrence as the King of Bononia gave a careful and skillful delineation of the part. Jean Kellon as leading woman displayed her usual skill and cleverness. In the cast were Daisy Dava, Alf. T. Layne, S. M. Griffith, Lee Morris, and Ermine Seaver, who contributed much to the success of the performances. Philip Shemels as Robert Traylor sustained the role with skill and fidelity. Same co. in A Bachelor's Romance 4-10.

The people of West Seattle held a grand celebration 3 to commemorate many important local improvements consummated within the past year. BENJAMIN F. MASSERVENY.

### SPOKANE.

Walker Whiteside at the Auditorium—Baker Stock Company Opened the Season.

Walker Whiteside and co. opened the season at the Auditorium 3, presenting The Melting Pot. The star scored as David and was given good support in three pleasing and stirring roles. Viola Allen in The White Sister 23, 24. Arizona 25, 26. The Burgomaster 28, 29. The Cow and the Moon 30, Oct. 1. Goddess of Liberty 2. Mary Manning in A Man's World 5. The Blue Moon 6.

The Baker Stock co., headed by Franklyn Underwood and Frances Sisson, opened the season at the Spokane 4 with My Wife. The co., which will play indefinitely, includes Willard Bowman, Howard Russell, James Corrigan, Benjamin Horning, Edward Lawrence, Bert Stoddard, Louise Brownell, and Maude Hearn. Edward Baker is scenic artist and Madame Peyton is wardrobe mistress. Tom Smith, head of a singing and dancing act at the Orpheum the week of Aug. 23, received word of the death of his eight-month-old baby at Denver the evening of 31, just before going on. He played the turn, but at the close broke down.

Helen Wilson, professionally known as Mabel Hearn, who joined the Baker Stock co. at Spokane, has had two years' experience as a platform reader. She was a student at the Gerson Dramatic School, San Francisco, and Juncos Hall, Los Angeles. She is a daughter of Mr. and Mrs. T. N. Wilson of Spokane. W. S. M'CREA.

### TACOMA.

Margaret Illington Well Received in Her New Play—Nina Morris Pleased.

After two years of rest Margaret Illington demonstrated she could "come back." Two over-jammed audiences saw Until Eternity at the Tacoma Aug. 26, 27. Miss Illington was encircled with hands and tears, while floral tributes made the stage a veritable flower garden. For two years she has lived quietly in Tacoma with her husband, Edward J. Bowers, and it was evident from her agitation when called and recalled to the footlights that she hardly expected such receptions as were tendered her on both evenings. She made little speeches that were happily worded and made the Tacoma people believe she was in fact "one of 'em." She said she hoped to come back soon and appear again here before she started on her long tour, because she wanted to be at home once more. She said she had studied her part upon the heights of Mount Tacoma amid the canyons, the glaciers and the snow, with the wild flowers growing where the snows had melted away and she thought in such surroundings she had gained an inspiration that helped her to portray more clearly the part she had essayed. The staging of Until Eternity and the costuming of the players received well merited compliment. Imported draperies and furniture indicated the careful attention necessary to success. In her brown gown and red wig Miss Illington portrayed the artistic sense of color harmony. Nina Morris gave a very acceptable portrayal of Julie Fornac, the second wife of Eugene Fornac. The co. was well selected, a number of them having come from New York. The co. will appear at a few points on the Coast and then go East. The Allen Stock co. will occupy the Tacoma for two weeks beginning Aug. 25 with Zaza. Verna Felton star. FRANK B. COLA.

## WEST VIRGINIA.

**CLARKSBURG.**—OPERA HOUSE (Frank De Shon): The Earl Stock co. Aug. 29-3; fair co. to good business. Plaza (Ishmael, The Minister's Son, When We Were Friends, Ten Nights in a Barroom. Vogel's Minstrels, matinee and night, 5; pleased to capacity.—ITEM: This makes the thirteenth years Vogel's Minstrels has played here.—Jeffrey-Johnson pictures 9, 10.

**WHEELING.**—COURT (E. L. Moore): Prince of Pilsen 1; capacity and pleased. Girl from Rector's 10. Seven Days 14, 15.—VIRGINIA (Charles A. Feinler): Mrs. Worthington's Career 1-3; light business. David Copperfield 6-7; good business. Graustark 8-10. The Roary 12-14. In Panama 16-17.

**WESTON.**—CAMDEN OPERA HOUSE (Gay F. Greig): Opened with John W. Vogel's Minstrels 6; pleased S. R. O. Jeffries and Johnson pictures 7, 8. Black Beauty 16.—ITEM: During the summer season house was remodeled, seating capacity increased and it now looks very attractive. A good season is anticipated.







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**ROYAL SLAVE** (Geo. H. Babb, mgr.): Argos, Ind., 14, Manchester 15, Auburn 16, Perth 17, Paulding 18, Van Wert 20, Delphos 21, Deuster 22, Wabash 23, Peru 24.

**ROYAL SLAVE**: Frederick, Md., 14.

**SHIRAZ** (Lillian Joseph Brooks, mgr.): South Bend, Ind., 16, 17, Chicago, Ill., 19, Oct. 1.

**ST. ELMO** (W. T. Leach, mgr.): Janesville, Wis., 14, Rockford, Ill., 15, Sterling 16, Clinton 17.

**ST. ELMO** (Glasier and Stair, mgrs.): Memphis, Tenn., 15-17, Birmingham, Ala., 19-24.

**SEVEN DAYS** (Wagonah and Kemper, mgrs.): New York City Aug. 20—Indefinite.

**SEVEN DAYS** (Wagonah and Kemper, mgrs.): Cincinnati, O., 15-17.

**SHERA** (Thos. R. A. H. Woods Co., mgrs.): Chicago, Ill., 12-17.

**SHOOTING** (Gus Hill, mgr.): Newark, N. J., 15-17, Paterson 19-21, Bayonne 22-24.

**SILVER LININGS** (Fred G. Cutler, mgr.): Sacramento, Cal., 14, Galveston, Tex., 15, Muscatine, Ia., 16, Moline, Ill., 17, Rock Island, Ill., 18, Danversport, Ia., 19, Bloomington, Ill., 20, Louisville 21, Indianapolis, Ind., 22-24.

**SIX FRANKS** (O. Jay Smith, mgr.): Steubenville, O., 14, Wellsville 15, Beaver Falls, Pa., 16, Sharon 19, Mercer 20, Greenville 21, Cosmopolis, O., 22, North East, Pa., 23, Jamestown, N. Y., 24.

**SMALL TOWN GAL** (Harry G. Lihou, mgr.): Quincy, Ill., 14, M. Sterling 15, Warsaw 16, Ft. Madison, Ia., 17, Muscatine 18, Washington 19, Batavia 20, Mt. Pleasant 21, Eldon 22, Bloomfield 23, Ottumwa 24.

**SPONGER** (Cecil Blancy-Sponner Co., mgrs.): Philadelphia, Pa., 12-17.

**STRAW MAN** (H. S. Pierce, mgr.): Fairbury, Neb., 14, Beatrice 15, Pawnee City 16.

**STRAHL ROSE** (Henry B. Harris, mgr.): San Francisco, Cal., 5-17.

**STARR FRANCES** (David Belasco, mgr.): San Jose, Cal., 14, Oakland 15-17, San Francisco 19-24.

**TERESA DE MINE** (J. J. Rosenthal, mgr.): Toledo, O., 19-21, Springfield 22, Dayton 23, 24.

**TERESA DE MINE** (Adolf Phillip, mgr.): New York City Sept. 1—Indefinite.

**THIRK** (No. 1: A. H. Woods Co., mgrs.): St. Louis, Mo., 11-17, Kansas City 18-24.

**THIRK** (No. 2: A. H. Woods Co., mgrs.): Middletown, N. Y., 14, Schenectady 15-17.

**THIRK DEGREER** (Henry B. Harris, mgr.): Brooklyn, N. Y., 12-17.

**THIRK WEEKE** (Leigh Morrison, mgr.): Brooklyn, N. Y., 12-17.

**THURSTON, ADELAIDE** (Cohan and Harris, mgrs.): Allentown, Pa., 16, Washington, D. C., 19-24.

**TILLY OLSON** (Carl M. Dalton, mgr.): Madison, Wis., 16, Rockford, Ill., 17, Waukegan 18, Aurora 21, Joliet 22, Pontiac 23, Ottawa 24, Peru 25.

**TRAVELING SALESMAN** (Henry B. Harris, mgr.): Chicago, Ill., 28-Sept. 17, St. Louis, Mo., 18-24.

**TWO AMERICANS ABROAD** (Robt. H. Harris, mgr.): Lancaster, O., 14, Newark 15, New Straitsville 16, Cambridge 17, Athens 19, Nelsonville 20, Murray 21, Shawnee 22, Crooksville 23, Zanesville 24.

**UNCLE TOM'S CABIN** (Al. W. Martin's: W. Kibbie, mgr.): Franklin, Pa., 14, New Castle 15, Beaver Falls 16, Greensburg 17, Linton 19, Washington 20, Steubenville, O., 21, Wheeling, W. Va., 22-24.

**UNCLE TOM'S CABIN** (Terry's): Balaton, Minn., 14, Ivanhoe 15, Garvin 16, Brookings, S. D., 17.

**UNDER SOUTHERN SKIES** (Harry Doel Parker, mgr.): Chicago, Ill., 11-17, Hammond, Ind., 18, Joliet 19, La Salle 20, Ottawa 21, Maitland 22, Aurora 23, Elgin 24, Racine, Wis., 25.

**WIFE HELEN** (Henry B. Harris, mgr.): Springfield, Mass., 10, 17, New York City Sept. 19—Indefinite.

**WARNER** (H. B. (Lieber and Co., mgrs.): New York City Aug. 22—Indefinite.

**WHITEWIDE WALKER** (Lieber and Co., mgrs.): San Francisco, Cal., 12-24.

**WHITE SQUAW** (Louis Werba, mgr.): Philadelphia, Pa., 12-17.

**WILDFIRE** (Harry Doel Parker, mgr.): Birmingham, Ala., 12-17, New Orleans, La., 18-24, New Iberia 25.

**WILLIAMS, HATTIE, AND O. P. HUNTLEY** (Charles Frohman, mgr.): New Haven, Conn., 16, 1 New York City 18—Indefinite.

**WILSON** (H. (Sidney S. Ellis, mgr.): Washington, D. C., 12-17, Frederick, Md., 19, Cumberland 20, Clarkburg, W. Va., 21, Fairmont 22, Wheeling 23, 24.

**WISE, THOMAS A.** (William A. Brady, mgr.): Boston, Mass., 18-Oct. 1.

**WOLF** (Rowland and Gifford, props.): Galveston, Ill., 14, Bushnell 15, Abingdon 16, Muscatine, Ia., 17, Clinton 18, Iowa City 19, Cedar Rapids 20, Anamosa 21, Marengo 22, Ottumwa 23, Mt. Pleasant 24, Burlington 25.

**WOLF** (Havill, mgr.): Washington, D. C., 12-17, Baltimore, Md., 19-24.

### STOCK COMPANIES.

**ACADEMY OF MUSIC** (William Fox, mgr.): New York City Aug. 29—Indefinite.

**ALCAZAR** (Belsaco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—Indefinite.

**ARVINE, GEORGE**: Indianapolis, Ind., Sept. 5—Indefinite.

**BAKER** (George L. Baker, mgr.): Spokane, Wash., Sept. 4—Indefinite.

**BAKER** (Lee Baker, mgr.): Minneapolis, Minn.—Indefinite.

**BELASCO AND STONE** (Belsaco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

**BIJOU**: Fairview, N. J., Aug. 8—Indefinite.

**BIJOU** (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

**BIJOU** (Kilmt and Gansolo, mgrs.): Chicago, Ill., July 2—Indefinite.

**BISHOP, CHESTER**: Moonmouth, Ill.—Indefinite.

**BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

**BUNTING, EMMA**: Atlanta, Ga.—Indefinite.

**BURBANK** (Oliver Morocco, mgr.): Los Angeles, Cal.—Indefinite.

**CALUMET** (John T. Conners, mgr.): South Chicago, Ill., Sept. 4—Indefinite.

**COLONIAL**: Cleveland, O.—Indefinite.

**COLONIAL THEATRE** (J. M. Howell, mgr.): Columbus, O.—Indefinite.

**CONNOLLY, CHAS. D.**: Dubuque, Ia., Sept. 18—Indefinite.

**CRAIG, JOHN** (John Craig, mgr.): Boston, Mass., Aug. 29—Indefinite.

**CRESCENT** (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—Indefinite.

**DAVIS** (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—Indefinite.

**ELITCH**: Denver, Colo.—Indefinite.

**FORBER** (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 5—Indefinite.

**GABRIEL**: Grand Rapids, Mich., Aug. 21—Indefinite.

**GIRTON**: Los Angeles, Cal., July 10—Indefinite.

**GORMAN**: Lincoln, Neb., Aug. 29—Indefinite.

**HAYLIN** (Wm. Gares, mgr.): St. Louis, Mo., Aug. 29—Indefinite.

**HAYWARD, GRACE** (George Amusement Co., mgrs.): Chicago, Ill., Sept. 3—Indefinite.

**HILLMAN'S IDEAL** (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.

**INDIANA**: South Bend, Ind., Sept. 4—Indefinite.

**LAWRENCE** (Del S. Lawrence, mgr.): Seattle, Wash., July 24—Indefinite.

**LOIS**: Seattle, Wash.—Indefinite.

**LYRIO**: Minneapolis, Minn.—Indefinite.

**MARSTIO**: Indianapolis, Ind., Sept. 5—Indefinite.

**MINNEQUA**: Pueblo, Colo.—Indefinite.


**NATIONAL**: Montreal, P. Q., Aug. 15—Indefinite.

**NEILL** (James Neill, mgr.): Minneapolis, Minn., Aug. 25—Indefinite.


**NELSON MARIE** (Rodney Banous, mgr.): Chicago, Ill., Sept. 5—Indefinite.

**NEW CRITERION** (Kilmt and Gansolo, mgrs.): Chicago, Ill., Aug. 14—Indefinite.

**NORTH BRON** (North Bros., mgrs.): Topeka, Kan., Aug. 20—Indefinite.



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**BOKHABIT** (Oliver J. Eckhardt, mgr.): Branford, Conn., 12-17.

**BOUGHAN'S ASSOCIATE PLAYERS** (Jack Gordon, mgr.): Springfield, Mo., 4-17, Joplin 18-24.

**GRAHAM** (Oscar Graham, mgr.): Jefferson City, Mo., 11-17, Sedalia 18-25.

**GRACE** (Helen (Nathan Appel, mgr.): Augusta, Me., 12-17, Waterville 19-24.

**GREAT WESTERN**: Hot Springs, Ark., 5-17.

**HALLIDAY** (Harold Stout, mgr.): Braddock, Pa., 12-17, Homestead 19-24.

**HALLIDAY'S COMEDIANS**: East Liverpool, O., 12-17, New Castle, Pa., 19-24.

**HALLIDAY'S HOWARD** (Chas. E. Whitney, mgr.): New Castle, Pa., 12-17, Braddock 19-24.

**HALLIDAY'S PLAYERS** (Palmer Kellogg, mgr.): Steubenville, O., 12-17, East Liverpool 19-24.

**HALL, HELEN** (G. S. Finders, mgr.): Ottumwa, Kan., 4-17.

**HARVEY** (J. S. Garside, mgr.): Dubuque, Ia., 22-Sept. 24.

**HICKMAN-BESSEY** (Harry G. Lihou, mgr.): Dayton, Ill., 12-17, Decatur 19-24.

**HILLMAN'S IDEAL** (Lucy M. Hayes, mgr.): Alma, Neb., 12-17, Nelson 19-24.

**HUCHISON, LOUISE** (Jack Huchison, mgr.): Sedalia, Mo., 4-17.

**KEENE, LOUISE** (H. L. Lawrence, mgr.): Hastings, Neb., 4-17, Kearney 19-24.

**KEITH** (Cato S. Keith, mgr.): Richmond, Ind., 12-17, Upper Sandusky, O., 19-24.

**KELLY, SHERMAN**: Newton, Ia., 12-17.

**LA PORTE, MAE** (Joe McKee, mgr.): Bucyrus, O., 12-17.

**LEWIS, W. F.**: Warsaw, O., 12-17.

**LEWIS, W. F.**: Geneva, Neb., 12-17.

**LEWIS-OLIVER**: Chanute, Kan., 4-17.

**LONG, FRANK E.** (Frank E. Long, mgr.): Marshalltown, Ia., 12-17, Mason City 19-24.

**LYCUM**: Grand Island, Neb., 4-17.

**LYCUM COMEDY** (Kemble and Sinclair's): Ridgway, Pa., 12-17.

**MAHER, PHIL** (Leslie E. Smith, mgr.): York, Pa., 12-17, Lansford 19-24.

**MAXWELL-HALL** (Jefferson Hall, mgr.): Columbus, Ind., 12-17, Vincennes 19-24.

**METROPOLITAN**: Fremont, Neb., 5-17.

**MIDDLE STATES** (Joseph H. Brenner, mgr.): Wabash, Ind., 12-17.

**MUCKER, ADAM**: Shawano, Wis., 12-17.

**MURPHY** (O. C. Murphy, mgr.): Clay Center, Kan., 12-17, Ottawa 19-24.

**MURRAY-MACKAY** (Jno. J. Murray, mgr.): Beatrice, O., 12-17, East Liverpool 19-24.

**NICKERSON BRIDE**: Independence, Kan., 4-17.

**PEOPLE'S**: St. Scott, Kan., 4-17.

**PRICE'S POPULAR PLAYERS** (Price Amusement Co., mgrs.): Oldtown, Mo., 12-17, Augusta 19-24.

**REEVES, DOROTHY**: York, Neb., 4-17.

**SHANNON BROTHERS** (Harry Shannon, mgr.): Eaton, O., 12-17, Aurora, Ind., 19-21.

**SIGHTS THEATRE** (J. W. Sights, mgr.): Morning Sun, Ia., 12-17, Blainville, Ill., 19-24.

**SINCLAIR-WEBER** (J. H. Weber, mgr.): Hutchinson, Kan., 4-17.

**SPENCE THEATRE** (Harry Sohns, mgr.): Emporia, Kan., 4-17, Canton 19-21, Ellinwood 22-24.

**TAYLOR** (H. W. Taylor, mgr.): Butler, Pa., 12-17.

**THORNE, MABEL** (F. T. Parker, mgr.): Junction City, Kan., 4-17.

**VINTAGE, MYRTLE** (H. P. Bulmer, mgr.): Williamsburg, Ia., 12-17, Dyar 17.

**WHITE DRAMATIC** (Charles F. Whyte, mgr.): Webb City, Mo., 4-17.

**WOLFORD** (E. L. Paul, mgr.): Hartington, Neb., 11-17.

**YE COLONIAL** (C. W. Benner, mgr.): Atchison, Kan., 4-17.

### OPERA AND MUSICAL COMEDY.

**ABORN OPERA** (Milton and Sargent Aborn, mgrs.): Buffalo, N. Y., 11-17, Boston, Mass., 19-Oct. 1.

**ARCADIANS** (Chas. Frohman, mgr.): New York City Aug. 1—Indefinite.

**ARMSTRONG MUSICAL COMEDY**: Portland, Ore.—Indefinite.

**BEECHAM OPERA** (Thos. Quinlan, mgr.): Dublin, Ire., 12-17, Belfast 19-24, Kennington 20-Oct. 8, Manchester 10-15, Glasgow, Scot., 17-22.

**BEVANI OPERA**: San Francisco, Cal., Sept. 5.

**BRIGHT EYES** (Jos. M. Gaites, mgr.): Brooklyn, N. Y., 12-17.

**CAMERON, DAISY** (C. H. Kerr, mgr.): Texarkana, Ark., 14, Shreveport, La., 15, Natchez 16, Alexandria 17, Plaquemine 18, Donaldsonville 19, Baton Rouge 20, McComb, Miss., 21, Brookhaven 22, Natchez 23, Pt. Gibson 24.

**CAMERON, GRACE** (C. H. Kerr, mgr.): Peoria, Ill., 11-14, Springfield 15-17, Terre Haute, Ind., 18, Crawfordville 19, Anderson 20, Union City 21, Columbus, O., 22-24, Ft. Wayne, Ind., 25.

**CARLE, RICHARD** (Frances and Lederer, mgrs.): Chicago, Ill., Aug. 4—Indefinite.

**CAT AND THE FIDDLE** (Chas. A. Sellon's): Chicago, Ill., 12-17.

**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): London, Eng., Sept. 10—Indefinite.

**CLIFFORD, BILLY S.** (Bob Le Roy, mgr.): Omaha, Neb., 11-14, Lincoln 15, Hastings 16, North Platte 17.

**COW AND THE MOON** (Chas. A. Sellon, mgr.): Jamestown, N. D., 14, Bismarck 15, Mandan 16, Dickinson 17, Glendive, Mont., 18, Miles City 19, Billings 20, Livingston 21, Roseman 22, Helena 23, Great Falls 24, 25.

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**DANIELS, FRANK** (Shubert Bros., mgrs.): Boston, Mass., 8-17, Lewiston, Me., 19.  
**DRAGON FLOOD** (Washington, D. C., 19-24).  
**DOLLAR PRINCESS** (Charles Froeman, mgr.): Chicago, Ill., Sept. 12—Indefinite.  
**DRESSER, MARIE** (Low Fields, mgr.): New York city Aug. 11—Indefinite.  
**FLIRTING PRINCESS** (Mort H. Singer, mgr.): Milwaukee, Wis., 11-17, Racine, 18, Beloit 19, Clinton, Ia., 20, Waterloo 21, Sioux City 22-24, Sioux Falls, S. D., 25.  
**FLORIST SHOP** (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—Indefinite.  
**FOLLIES OF 1910** (Florence Kieft, mgr.): Chicago, Ill., Sept. 8—Indefinite.  
**GIRL AND THE DRUMMER** (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4—Indefinite.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): Milwaukee, Wis., 12-17.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): Philadelphia, Pa., Aug. 29-Sept. 17.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): Ottawa, Ont., 12-17.  
**GIRLIES** (Fred Thompson, mgr.): New York city 12-17.  
**GLADSTONE OPERA**: New Orleans, La., June 2—Indefinite.  
**GODDESS OF LIBERTY** (Mort H. Singer, mgr.): Grand Forks, N. D., 14, Winnipeg, Man., 15-17, Miles City, Mont., 21, Billings 22, London 23, Roseman 24.  
**GRAND OPERA** (Max Harrison, mgr.): Mexico City, Mex., Aug. 8-Oct. 18.  
**HOLIDAY'S MUSICAL COMEDY**: Homestead, Pa., 12-17, Washington 19-24.  
**HAPPY HOOLIGAN** (Gus Hill, mgr.): Richmond, Va., 12-17, Atlanta, Ga., 18-24.  
**HARTMAN, FERRIS**: San Francisco, Cal., Aug. 7—Indefinite.  
**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): Atlantic City, N. J., 12-17.  
**HONEYMOON TRAIL** (Fitz Gerald and Kelly, mgrs.): Minneapolis, Minn., 11-17.  
**HOPPER, DE WOLF** (D. V. Arthur, mgr.): New York city 12-17.  
**IN PANAMA** (Al. Rich Production Co.): Dayton, O., 12-14, Wheeling, W. Va., 15-17, Washington, D. C., 18-24.  
**INTERNATIONAL OUP BALLET OF NIAGARA AND THE EARTHQUAKE** (Messrs. Shubert, mgrs.): New York city Sept. 8—Indefinite.  
**JANIS, ELSIE** (Chas. Dillingham, mgr.): Chicago, Ill., 13—Indefinite.  
**JUST OUT OF COLLEGE** (Bothner and Campbell, mgrs.): Gloucester, N. Y., 14, Oswego 15, Tonawanda 16, Waverly 17, Danville 18, Warsaw 20, Batavia 21, 22, Geneva 23, Fredonia 24.  
**JUVENILE BOSTONIANS** (B. E. Lang, mgr.): Odessa, Wash., 14, Bathurst, Ida., 15, Spirit Lake 16, Newport, Wash., 17, Sandpoint, Ida., 18, Bonners Ferry 20, Libby, Mont., 21, Butte 22, Whitefish 23, Columbia Falls 24.  
**LEWIS, D. MCKEL** (Henry W. Savage, mgr.): Washington, D. C., 12-17, Baltimore, Md., 18-24.  
**MADAME SHERRY** (Frasce, Lederer and Woods, mgrs.): New York city Aug. 30—Indefinite.  
**MCCOY, BESSIE** (Charles Dillingham, mgr.): New York city Aug. 17—Indefinite.  
**McFADDEN'S FLATS** (Barton and Wiswell, mgrs.): Houston, Tex., 14, Bay City 15, Victoria 16, San Antonio 17, 18, Austin 19, Taylor 20, Temple 21, Waco 22, Dallas 23, Ft. Worth 24, Oklahoma City, Okla., 19-24.  
**MERRY WIDOW** (Eastern, Henry W. Savage, mgr.): Boston, Mass., 8-Sept. 17, Providence, R. I., 19-21, Newport 22, New Britain, Conn., 23, New Haven 24.  
**MERRY WIDOW** (Southern, Henry W. Savage, mgr.): Stamford, Conn., 17, Danbury 19, Woonsocket, R. I., 20, Lowell, Mass., 21, Haverhill 22, Portland, Me., 23, 24.  
**MIDNIGHT SONS** (Western, Low Fields, mgr.): Portland, Me., 12-17, Bangor 19, 20, Lewiston 21, 22, Lawrence, Mass., 23, 24.  
**MISS NOBODY FROM STARLAND** (Will A. Singer, mgr.): St. Louis, Mo., 11-17, Atchison, Kan., 18, Sioux City, Ia., 19-21, Norfolk, Neb., 22, Beatrice 23, Lincoln 24.  
**MONTGOMERY AND STONE** (Charles Dillingham, mgr.): Buffalo, N. Y., 12-17, Detroit, Mich., 18-24.  
**MOORE, VICTOR** (Frasce and Lederer, mgrs.): Atlantic City, N. J., 19-24.  
**MY CINDERELLA GIRL** (Delamater and Norrie, mgrs.): St. Louis, Mo., 11-17, Kansas City 18-24.  
**POWELL AND COHAN'S MUSICAL COMEDY** (Co. E): Manchester, Ia., 12-17, Galena, Ill., 18-24.  
**PRINCE OF PILSEN** (Henry W. Savage, mgr.): Kansas City, Mo., 11-17, Denver, Colo., 18-24.  
**QUEEN OF BEAUTY** (C. E. Keir, mgr.): Ft. Dodge, Ia., 14, Storm Lake 15, Le Mars 16, Sioux City 17, Sioux Falls, S. D., 18, Yankton 19, Mitchell 20, Madison 21, 22, Pipestone, Minn., 23, Montevideo 24.  
**QUEEN OF THE MOULIN ROUGE** (Macon, Ga., 14, Columbus 15, Selma, Ala., 16, Meridian, Miss., 17, New Orleans, La., 18-24.  
**RING BLANCHE** (Low Fields, mgr.): Philadelphia, Pa., 5-17, Pittsburgh 18-24.  
**ROD'S MUSICAL COMEDY** (L. J. Rodriguez, mgr.): Springfield, O., 5-23.  
**SCHOOL DAYS** (Stair and Havlin, mgrs.): Paterson, N. J., 12-17, Norfolk, Va., 19-24.  
**SMART SET** (Barton and Wiswell, mgrs.): Baltimore, Md., 12-17, Bayonne, N. J., 19-21, Paterson 22-24.  
**STURROHN CINDERELLA** (Chas. A. Gottler, mgrs.): Seattle, Wash., 11-17, Tacoma 18, 19, Victoria, B. C., Vancouver 21, 22, Bellingham, Wash., 23, Everett 24.  
**SUMMER WIDOWERS** (Low Fields, mgr.): New York city June 4—Indefinite.  
**SUPERBA** (Edwin Warner, mgr.): Indianapolis, Ind., 12-17, Dayton, O., 19-21, Ft. Wayne, Ind., 22-24.  
**SWEETEST GIRL IN PARIS** (Harry Askin, mgr.): Chicago, Ill., Aug. 28—Indefinite.  
**THREE MILLION DOLLARS** (Charles Marks, mgr.): Philadelphia, Pa., 20-Sept. 17.  
**THREE TWINS** (Joseph M. Galtes, mgr.): New York city 12-17.  
**TIME THE PLACE AND THE GIRL** (L. R. Willard, mgr.): New York city 12-17, Grand Island 19, Hastings 20, Kearney 20, North Platte 21, Greeley, Colo., 22, Ft. Collins 23, Boulder 24.  
**UP AND DOWN BROADWAY** (The Shuberts, mgrs.): New York city July 18-Sept. 17.

**WARD AND VOKES** (E. D. Stair, mgr.): Syracuse, N. Y., 12-14, Rochester 15-17, Cleveland, O., 18-24.  
**WIFE TAMERS** (Henry W. Savage, mgr.): Chicago, Ill., Aug. 21-Sept. 24.  
**WINNING MISS** (Boyle Woolfolk, mgr.): Cincinnati, O., 12-17.  
**WIZARD OF WISLAND** (Harry Scott, mgr.): Chicago, Ill., 14, Mason City 15, Cherokee 16, Des Moines 17, Sibley 18, Spencer 20, Emmetsburg 21, Maple Grove 22, Webster City 23, Waterloo 24, Marshalltown 25.  
**YANKEE DOODLE BOY**: Westfield, Pa., 14, Coudersport 15, Ft. Allegany 16, Johnstown 17, Renovo 18, Lock Haven 20, Altoona 21, Johnstown 22, Philadelphia 23, Bellefonte 24.  
**SINN MUSICAL COMEDY** (A. M. Zinn, mgr.): Oklahoma City, Okla., 11-Oct. 9.

**MINSTRELS.**

**BRYANT'S**: Cincinnati, O., 5-17.  
**DE RUM BROTHERS**: Seneca Falls, N. Y., 14, Phelps 15, Nashville 16, Naples 17.  
**DOCKTATER**: New York city 12-17.  
**DUMONT'S MINSTRELS**: Philadelphia, Pa., Aug. 20—Indefinite.  
**FIELD'S, A. L. G.**: Richmond, Va., 14, Petersburg 15, Norfolk 16, 17, Wilmington, N. C., 18, Columbia, S. C., 19, Charleston 21, Augusta, Ga., 22, Atlanta 23, 24.  
**GUY, ARTHUR L.** (Mrs. A. L. Guy, mgr.): Elmira, N. Y., 12-17.

**BURLESQUE.**

**AMERICANS** (Teddy Symonds, mgr.): St. Paul, Minn., 11-17, St. Joseph, Mo., 22-24.  
**BEAUTY TRUST** (H. W. Thompson, mgr.): Milwaukee, Wis., 12-17, Chicago, Ill., 18-24.  
**BEHMAN SHOW** (Jack Singer, mgr.): Cleveland, O., 12-17, Toledo 18-24.  
**BIG BANNER** (Frank Livingston, mgr.): Washington, D. C., 12-17, Pittsburgh, Pa., 19-24.  
**BIG REVIEW** (Henry P. Dixon, mgr.): Chicago, Ill., 11-17, Milwaukee, Wis., 18-24.  
**BOHEMIANS** (A. L. Lamb, mgr.): Scranton, Pa., 12-14, Wilkes-Barre 15-17, Philadelphia 18-24.  
**BON TON**: Omaha, Neb., 11-17, Minneapolis, Minn., 18-24.  
**BOWERY** (E. Dick Rider, mgr.): Kansas City, Mo., 12-17, Omaha, Neb., 18-24.  
**BRIGADIERS** (Louis Starr, mgr.): Toronto, Ont., 12-17, Montreal, P. Q., 18-24.  
**BROADWAY GAITY GIRLS** (Louis Oberbrock, mgr.): Detroit, Mich., 11-17, Buffalo, N. Y., 18-24.  
**CENTURY GIRLS** (Jack Faust, mgr.): Brooklyn, N. Y., 19-24.  
**CHERRY BLOSSOMS** (Chas. F. Edwards, mgr.): Washington, D. C., 12-17, Baltimore, Md., 18-24.  
**COLLEGE GIRLS** (Max Spiegel, mgr.): Chicago, Ill., 11-17, Cincinnati, O., 18-24.  
**COLUMBIA** (Frank Logan, mgr.): Cincinnati, O., 11-17, Louisville, Ky., 18-24.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Philadelphia, Pa., 12-17, Washington, D. C., 18-24.  
**CRACKERJACKS** (Harry Leon, mgr.): Minneapolis, Minn., 11-17, Milwaukee, Wis., 18-24.  
**DAINTY DUCHESSES**: Louisville, Ky., 12-17, St. Louis, Mo., 18-24.  
**DRAMALAND** (Frank Grodz, mgr.): Buffalo, N. Y., 12-17, Omaha, Neb., 18-24.  
**DUCKINGS** (Frank Coker, mgr.): St. Louis, Mo., 11-17, Indianapolis, Ind., 18-24.  
**FADS AND FOLLIES** (Chas. B. Arnold, mgr.): Toronto, Ont., 12-17, Buffalo, N. Y., 18-24.  
**FOLLIES OF NEW YORK AND PARIS** (E. M. Rosenthal, mgr.): Boston, Mass., 12-17, New York city 18-24.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Cincinnati, O., 11-17, Chicago, Ill., 18-24.  
**GINGER GIRLS** (Lou Hartig, mgr.): Buffalo, N. Y., 12-17, Rochester 18-24.  
**GIRLS FROM DIXIE** (Joseph Leavitt, mgr.): Jersey City, N. J., 12-14, Paterson 15-17, Wilkes-Barre, Pa., 18-21, Scranton 22-24.  
**GIRLS FROM HAPPYLAND** (E. W. Chapman, mgr.): Newark, N. J., 12-17, Hoboken 18-24.  
**GOLDEN CROOK** (James Fulton, mgr.): Chicago, Ill., 11-17, Detroit, Mich., 18-24.  
**HASTINGS' BIG SHOW**: Hoboken, N. J., 12-17, New York city 19-Oct. 8.  
**IMPERIALS** (Sam Williams, mgr.): Paterson, N. J., 12-14, Jersey City 15-17, Scranton, Pa., 18-21, Wilkes-Barre 22-24.  
**IRWIN'S BIG SHOW**: Schenectady, N. Y., 12-14, Albany 15-17, Boston, Mass., 19-24.  
**JARDIN DE PARIS GIRLS** (Will Boehm, mgr.): Cleveland, O., 12-17, Chicago, Ill., 18-24.  
**JERSEY LILIES** (James Cooper, mgr.): Albany, N. Y., 12-14, Schenectady 15-17, Brooklyn, N. Y., 19-24.  
**JOLLY GIRLS** (R. E. Patton, mgr.): Brooklyn, N. Y., 12-24.  
**KENTUCKY BELLES** (C. E. Foreman, mgr.): Baltimore, Md., 12-17, Allentown, Pa., 18, Reading 20, Harrisburg 21, Altoona 22, Johnstown 23.  
**KNICKERBOCKER** (Louis Robie, mgr.): New York city 12-17, Philadelphia, Pa., 18-24.  
**LADY BUCCANERS** (M. Strouse, mgr.): New York city 12-24.  
**LOVE MAKERS** (Sam Howe, mgr.): Boston, Mass., 12-17, Albany, N. Y., 19-21, Schenectady 22-24.  
**MARSTON** (Fred Irwin, mgr.): Rochester, N. Y., 12-17, Schenectady 18-21, Albany 22-24.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): New York city 4-24.  
**MERRY MAIDENS** (Edward Shafer, mgr.): Boston, Mass., 5-17, Jersey City, N. J., 19-21, Paterson 22-24.  
**MERRY WHIRL** (Louis Epstein, mgr.): Chicago, Ill., 11-17, Detroit, Mich., 18-24.  
**MIDNIGHT MAIDENS** (Gus Hill, mgr.): Pittsburgh, Pa., 12-17, Cleveland, O., 18-24.  
**MIS NEW YORK, JR.** (Wm. Fennessy, mgr.): Harrisburg, Pa., 14, Altoona 15, Johnstown 16, Pittsburgh 19-24.  
**MOULIN ROUGE** (Maurice Jacobs, mgr.): St. Joseph, Mo., 15-17, Kansas City 18-24.  
**PARISIAN WIDOWS** (Weber and Rush, mgrs.): New York city 12-17.  
**PASSING PARADE** (Clarence Burdick, mgr.): Pittsburgh, Pa., 12-17, Cleveland, O., 18-24.  
**PAT WHITE'S GAITY GIRLS** (Walter Greaves, mgr.): New York city 12-17, Paterson, N. J., 19-21, Jersey City 22-24.

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**STAR AND GARTER** (Frank Wisburg, mgr.): New York city Aug. 20-17, Providence, R. I., 18-24.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): Milwaukee, Wis., 11-17, Minneapolis, Minn., 18-24.  
**TIGER LILIES** (Wm. Drew, mgr.): Wilkes-Barre, Pa., 12-14, Scranton 15-17, Philadelphia 18-24.  
**TROCADERS** (Chas. H. Waldron, mgr.): Brooklyn, N. Y., 12-17, New York city 18-24.  
**VANITY FAIR** (Gus Hill, mgr.): St. Louis, Mo., 12-17, Kansas City 18-24.  
**WASHINGTON SOCIETY GIRLS** (Lou Watson, mgr.): Newark, N. J., 12-17, New York city 18-24.  
**WATSON'S** (W. B. Watson, mgr.): Boston, Mass., 12-24.  
**WIRE GUY**: Kansas City, Mo., 11-17, St. Louis 18-24.  
**WORLD OF PLEASURE** (Gordon and North, mgrs.): Minneapolis, Minn., 11-17, St. Paul 18-24.  
**YANKEE DOODLE GIRLS** (Sol Myers, mgr.): Indianapolis, Ind., 12-17, Louisville, Ky., 18-24.

**CIRCUSES.**  
**BARNUM AND BAILEY'S**: Stockton, Cal., 14, Fresno 15, Visalia 16, Bakersfield 17.  
**BUFFALO BILL-PAWNEE BILL** (Gordon W. Little, mgr.): Bellingham, Wash., 14, Everett 15, Tacoma 16.  
**HONEST BILL'S**: Burr, Neb., 14, Cook 15, Talmage 16, Brock 17.  
**MILLER BROS. 101 RANCH**: Fairmont, Minn., 14, Mason City, Ia., 15, Spencer 16, Perry 17.  
**PRAIRIE LILLIE'S WILD WEST**: Hillside Park, Newark, N. J.,—Indefinite.  
**RINGLING BROS.**: Springfield, Mo., 14, Joplin 15, Coffeyville, Kan., 16, Bartlesville, Okla., 17.  
**SELLS-FLOTO**: Sapulpa, Okla., 14, Tulsa 15, Enid 16.  
**YANKEE ROBINSON'S**: Lathrop, Mo., 14, Pleasant Hill 15, Versailles 16, Eldon 17.

**BANDS.**  
**BANDA ROMA** (Sig. Sirignano, conductor): Chicago, Ill.,—Indefinite.  
**BRADLEY AND NOE'S LADIES' ORCHESTRA** (Winifred Roe, mgr.): Tulsa, Okla., 13-24.  
**HERBY CHANNING**: Ydora Park, Oakland, Cal., Aug. 29-Sept. 24.  
**KILTIES** (T. P. J. Power, mgr.): New York city Aug. 1—Indefinite.  
**NATELLO** (Col. Leslie, mgr.): Kentucky State Fair, Louisville, Ky., 11-17.  
**NRELI'S CONCERT** (C. E. Neel, mgr.): Elberton, Ga., 12-17.  
**THOMAS' THEODORE**: Chicago, Ill., 4-17.  
**WINNINGER BROS. MARINE**: Wausau, Wis.,—Indefinite.

**MISCELLANEOUS**  
**GILPINS, HYPNOTISTS** (J. H. Gilpin, mgr.): Kentland, Ind., 12-14, Hoopston, Ill., 15-17.  
**McEWEN**: Gadsden, Ala., 12-14, Rome, Ga., 15-17, Montgomery, Ala., 18-24.  
**NORWOOD, HYPNOTISTS** (M. H. Norwood, mgr.): Peru, Ind., 12-17, Huntington 18-24.

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## THE VAUDEVILLE THEATRES.

**Bill at the Various Metropolitan Houses Last Week and Current Offerings.**

The bills at the various houses last week were:

**Fifth Avenue:** Chassino, the shadow-graphist; Clark Sisters and Billy Farnon in a singing and dancing act; Jean Bedini and Arthur Hoy in their comedy juggling sketch, the Six Musical Cuttys; The Little Stranger, a sketch of the race tracks, by Frank Craven and George V. Hobart, in which George Pierce, Richard Weber and Paul Bullen have the roles; Gene Greene, assisted by Charles Hirsight at the piano, in a repertoire of negro and Italian rag songs; Edna May Spooner, with the aid of Mrs. Mary Gibbs Spooner, Thaddeus Gray, Arthur Byron, Pearl Grey, and Harold Kennedy, offered her adaptation from a German farce called *An Obstinate Family*; Oscar Lorraine, the violinist; and the Three Brethren in a novelty called *The Imps Play-ground*, in which the two men and one woman do various "stunts" while standing on unsupported ladders.

**American:** Danesque Classicus Russes, Byron and Langdon, Julian Rose, Violinski, the Country Choir; Frankie Drew, the Ballroom Girl; the Orpheum Comedy Four, the Wagoners, the De Fays Sisters, Arthur Buchner's troupe of cyclists, and the Masked Quartet.

**Hammerstein's:** Bonita and Lew Hearn, Jr. Perla, Frank Tinney, Avon Comedy Four, the Three Keatons, James F. Dooley and Corinne Sales, the Jones and La Due, Carthy Brothers and Harry Hirsch.

**Alhambra:** Frank Tinney, the English comedian; Chadwick Trio in *For Sale*, Wiggle Farm, Ed Morton, Valenza Buratt and William Gould, Charles I. Fletcher and company in *Nerve*, Patrice and company in *The Lookout*, Frosini, Bobby Pandour and Brother, the Daisies, and Hawthorne and Hart.

**Colonial:** Carrie De Mar, Clark and Bergman, Eva Taylor and company in *His American Girl*, Harry B. Lester, Charles I. Gill and company in *The Devil, the Servant and the Man*; Louise La Gal and company in *The Carnival of Rome*, Avery and Hart, Herbert Troupe, and Elton-Polo Troupe.

**Brown:** Billy Van and Beaumont Sisters in *Propaganda*; William Macart and Ethelwynne Bradford in *A Legitimate Hold-Up*; Jack Wilson company in *An Upriver in Dorktown*; Porter J. White in *The Visitor*; Maggie Cline, Cunningham and Marion, Christy and Willie, the Four Kones Brothers, and Arthur White.

## Current Bill.

**Fifth Avenue:** Della Fox, Clayton White and Marie Stuart, Stuart the Male Patti, Matthews and Ashley, Rose Pifton, Ed. F. Heyward, James and Sadie Leonard and Richard Anderson, Brown, Harris and Brown, and Wood Brothers.

**American:** Danesque Classicus Russes, Venus on Wheels, Alva York, Steve Bartie, Edna Aug, Charles Sweet, and Georgia Campers.

**Hammerstein's:** Countess De Swirsky, Pat Rooney and Marion Bent, Barney Bernard and Lee Harrison, Jones and Deely, Edwards, Van and Tierney.

**Colonial:** La Pia, Jack Wilson and company, Charles Leonard Fletcher and company, Avon Comedy Four, the Great Howard, Melville and Higgins, Elsie Faye and company, and Homer-Keeler and company.

**Alhambra:** Carrie De Mar, Will Macart and Ethelwynne Bradford, Wilbur Mack and Nellie Walker, Harry B. Lester, Claude and Fannie Fisher, Fiddler and Shelton, Herbert's dogs, and Charles Gill in *The Devil, the Servant and the Man*.

**Brown:** Nora Bayes and Jack Norworth, Laddie Cliff, Farrell-Taylor Trio, Barnes and Crawford, Fairman, Farman and Fairman, Watson's Farm Yard, and the E. F. Hawley company in *The Bandit*.

**Henderson's:** The Zaynarras, Davis and Payne, Dore and Wolford, Cassell's dogs, the Great Urmour, the Mandarin Girl, Arlie Hall, Bobby Pandur and Brother.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Alpha Troupe—Orph., St. Paul, Minn.  
Arlington Four—Grand, Syracuse, N. Y.  
Ang. Edna—American, N. Y. C.  
Bayes, Nora, and Jack Norworth—Brown, N. Y. C.  
Belmont, George—Orph., Kansas City, Mo.  
Belmont, Joe—Putney, Eng.  
Bever, Ben—Orph., Portland, Ore.  
Barnes and Crawford—Brown, N. Y. C.  
Bartie, Steve—American, N. Y. C.  
Bernard, Barney, and Lee Harrison—Hammerstein's, N. Y. C.  
Brown City Four—Orph., "Frisco."  
Bryce Bros.—Maj., St. Paul, Minn.  
Bretonne, May—Star, McKee Rock, Pa., 12-14.  
Arcade, Carnegie, 15-17, Lyric, Connellville, Pa.  
Bryce, Elizabeth—Grand, Pittsburgh, Pa.  
Burgess, Bobby, and West Sisters—Hipp., Charleston, W. Va.  
Carson and Willard—Lake Cliff Park, Dallas, Tex., 8-14.  
Columbia, Connellville, Pa., 15-24.  
Charmont, Josephine—Boston, Mass.  
Clark Sisters and Billy Farnon—Keith's, Boston, Mass.  
Cleveland, Claude and Marion—Armory, Birmingham, N. Y.  
Cliff, Laddie—Brown, N. Y. C.  
Clymer Quartette—Poll's, Scranton, Pa.  
Connelly, Mr. and Mrs. Erwin—Orph., Oakland, Cal., 11-24.  
Countess De Swirsky—Hammerstein's, N. Y. C.  
Crome, Viola—Queen, San Diego, Cal., Maj., Denver, Colo., 24-Oct. 1.

## CHERRY, WILL, M., AND BLANCHE

DAYAN—Orph., Denver, Colo., 8-17.

Cunningham and Marion—Colonial, Lawrence, Mass.

Dagwell Sisters—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-24.

Dale and Boyie—Omaha, Neb., 10-24.

Davis, Edwards—Orph., Salt Lake City, U.

Dean-Or Sisters—Colonial, Indianapolis, Ind.

Empress, Clint, O., 10-24.

De Mar, Carrie—Alhambra, N. Y. C.

De Hanzo and La Due—Brown, N. Y. C.

De Tricker, Coy—Star, Los Angeles, La.

De Witt, Burns and Torrance—Schuman, Frankfurt, Ger., Sept. 1-13, Reichman, Cologne, 10-21.

De Wolfe, Four—Poll's, Bridgeport, Conn.

Derby, Servant and Man—Alhambra, N. Y. C.

Robert Sisters—Colonial, London, Eng., Sept. 1-30.

Doyle Sisters—Columbia, Clint.

Dove and Fields—Keith's, Columbus, O.

Dubbers, Casting—Young's, Atlantic City, N. J.

Dupres, Fred—Orph., Philadelphia, Pa.

Eldon and Clifton—Keith's, Columbus, O.

Erwin and Pierce—Pantages, "Frisco."

Fay, Two Colors and Fay—Temple, Detroit, Mich.

Fautelle and Vallorbe—Orph., Lincoln, Neb.

Field, Don—Moines, Ia., 15-24.

Fields, Will H., and La Adella—Avenue, Toledo, O., Orph., Mansfield, 10-24.

Finner, Maud and Gladys—Maj., Chicago.

Fisher, M., and Miss Perkins—Maj., Chicago.

Fletcher, Charles L.—Columbia, N. Y. C.

Fox, Della—Fifth Ave., N. Y. C.

Fry, Twiss—Colonial, Norfolk, Va.

Gallagher, "Shet"—Colonial, Indianapolis, Ind.

Gilbert, "Rough"—Orph., 10-24.

Gilbert, "Rough"—Orph., 10-24.

Globe, Augusta—Orph., New Orleans, La.

Gordon and Mary—Shaw's, Buffalo, N. Y.

Granville, Bernard, and Wm. F. Rogers—Orph., Salt Lake City, U.

Harmon, Maud—Keith's, "Frisco."

Harris and Randall—Hollywood, Lexington, Ky.

Haskett, Lory—Lyric, Chattanooga, Tenn.

Hawley, E. F.—Brown, N. Y. C.

Harmen and Franklin—Lyric, Dublin, Ire.

Hugh, Robert—Orph., 10-24, Hipp., Newark, N. J., 24-Oct. 1.

Howard and Howard—Orph., Salt Lake City, U.

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## ED GRAY

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tions about new acts and it yields an occasional needed and worthy addition to the list of useful sketches.  
R. W. Cortelyou, assistant to General Manager Gray, was married to Margaret Cuddy, of Peoria, Aug. 29. After a wedding trip the young couple will be at home in Chicago. Mr. Cortelyou was formerly on the staff of Manager Glover, of the Majestic, and has been with the association for several years.

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# REFLECTIONS.

William A. Norton closed his season on Sept. 6 at Elitch's Gardens, Denver, where he has been supporting William Collier. Mr. Norton has gone to his home in Troy and will return to New York this week.

Mae Sinclair has been engaged for the role of Beth Harris in Wagenham and Kemper's production of *Paid in Full* (Eastern), and opened her season at Lowell, Mass., Aug. 22. Miss Sinclair has been spending the Summer at Far stockaway.

A new company in The Arcadians will be formed to replace the present Arcadian company at the New York Theatre, which goes to Boston, Sept. 12.

Mrs. J. M. Stout (Louise Foster) has just undergone a serious operation for appendicitis at St. Joseph's Hospital, Chicago, but is convalescing rapidly and will soon join her husband. Mr. Stout is managing Madame Sherry at the New Amsterdam Theatre, New York, for Messrs. Frasse, Lederer and Woods. Mrs. Stout will rest this season.

Christine Nielsen, who will be seen this season in the prima donna role of The Belle of Brittany, with Frank Daniels, was secretly married to Joseph Leffler, in Saratoga, N. Y., July 15. Miss Nielsen was last season with the all-star revival of The Mikado, at the Casino.

Mrs. Bernice Golden Henderson, last season with Robert Hilliard in A Fool There Was, and this season engaged for Helen Ware's company in The Deserters, was married Aug. 31 to Fritz Augustus Heinze, the copper millionaire. Mrs. Heinze has left the stage.

Emily Calloway, a graduate of Wellesley, made her first stage appearance in Pittsburgh recently in Seven Days.

Chauncy Bill Stewart, the manager of the Grand Opera House, Tulsa, Okla., was in New York last week. He has returned to open the theatre on Sept. 15.

Edwin Mordant has been engaged for The White Squaw by Louis B. Werba. For the past two seasons Mr. Mordant was featured in The Great Divide by Henry Miller.

Evelyn Watson, after a Summer season at Duluth, Minn., rested for a fortnight in Chicago. She returned to New York recently, and will continue as ingenue of the Forbes Stock at the Gotham Theatre, Brooklyn, for another season.

Lisle Leigh, who closed her Summer engagement Sept. 3 with the Albee Stock company, Providence, opened at Syracuse, N. Y., Sept. 5, in her vaudeville success, Weaving the Web, playing United time. Her supporting company consists of Sarah Alexander and Will H. Vedder as Jack the detective.

# THE STOCK COMPANIES.

Joseph M. Holicky has closed a successful season with a stock company in Albany and with the Poli Stock company in Bridgeport. He has signed with the Shiller Players in Savannah, Ga., to play second business. Mr. Holicky has been spending a few days with Joseph Wilks at Forest Hill.

Frank Fielder and May Desmond (Mrs. Fielder) have signed with the Calumet Stock company, Calumet Theatre, Chicago, Ill. Miss Desmond will do second business and Mr. Fielder will do juveniles and light comedy, opening Sept. 4, in The Cowboy and the Lady, to be followed by Mrs. Temple's Telegram, The Man on the Box, The Three of Us, Brewster's Millions, The Christian, and Charley's Aunt.

Will Deming is playing a special starring engagement of three weeks with the Stubbo-Wilson Players at Olentangy Park, Columbus, O. He opens in Boston Sept. 19 with Tom Wise in A Gentleman from Mississippi.

Ida Adair, the well-known leading woman, has been engaged by Percy Williams for his stock company at the Crescent Theatre, Brooklyn.

# ENGAGEMENTS.

Carl Anthony will be a member of George Fawcett's company.

Grace Connell is with Raymond Hitchcock in The Man Who Owns Broadway.

Edith Berwyn has been re-engaged by A. G. Delamater and William Norris and will continue as Princess Yette in Beverly, Eastern company.

W. J. Townshend has signed for second business with the Harry Davis Stock company at Pittsburgh, Pa., opening in A Lady of Quality last night.

# AROUND VARIOUS CIRCUITS.

News Reports of Attractions and Houses Throughout the Country Are More Encouraging Than Ever.

## American Theatrical Exchange.

Recent bookings through this office are Clara Lipman, Seven Days, The Climax, The Wife Tamers, and The Flower of the Ranch. Sidney Drew in Billy opened the season at the Daupine Theatre, New Orleans, La., to a capacity house. Billy also opens the new Arcade Theatre at Lake Charles, La., Sept. 20, as well as the new Colonial Theatre at Bryan, Tex., Oct. 7.

## C. A. Bent Southern Circuit.

Two big New York successes, Seven Days and Girls, are booked over this circuit. The new theatre at Marietta, Ga., is booked by this exchange, as well as the new theatre at Marietta, N. C. Adams, of the Lyric Theatre, at Lebanon, Tenn., reports that he is remodeling his theatre into one of the prettiest in the State. The beautiful and up to date opera house at Rockham, N. C., is under new management and is booked by this exchange. There are fifty more attractions booked to play this circuit this season than at this time last year. The increase is very noticeable. J. A. Coburn, manager of Coburn's Minstrels, writes that the outlook for good business in the South is better than for several seasons.

## J. J. Coleman Circuit.

Business done this season over this circuit with the few attractions available has been immense and is far in excess of any previous years. Everything points to a good season. Contrary to all reports, the crops have been abundant. While the cotton crop may have been slightly below the average of the past two years, in certain sections wheat, corn and rice have been in excess of past years. This will more than equalize things.

A. H. Weaver has succeeded J. C. Hall as manager of the Auditorium, at Batesville, Ark. Mr. Hall retains his interest in the property, however, but other business demands his sole attention.

Sidney Drew in Billy has been doing a very large business all through the Southern circuit.

Clara Lipman in The Marriage of a Star will play the greater part of this circuit during October and November.

Seven Days will play this circuit in November and December.

The Yasco Theatre, Yasco City, Miss., has been thoroughly overhauled. Dave Wolstein has been named as manager for Ehrlich Brothers and Coleman. The opening attraction is Billy, with Sidney Drew, and the entire house was sold out the first day of the opening sale.

Ehrlich Brothers and Coleman have assigned Jesse Ferguson as manager of the Baber-Grand, at Natchez, Miss., and Charles Sasseen at the Grand Opera House, in Texas, Tex.

## National Theatre Owners' Association.

J. J. Coleman, secretary of the National Theatre Owners' Association, announces that the managers of the following theatres have been recently admitted to membership in the association: City Opera House, Watertown, N. Y.; Marshall Theatre, Manhattan, Kan.; Grand Opera House, St. Catherine, Ont.; Metropolitan Theatre, Rochester, Minn.; Broadway Theatre and Talc Grand Opera House, Denver, Colo.; Grand Opera House, Pueblo, Colo.; Opera House, Colorado Springs, Colo.; Victor Theatre, Victor, Colo.; Elk Theatre, Leadville, Colo.; Park Opera House, Grand Junction, Colo.; Union Opera House, Rock Springs, Wyo.; Rawlins Opera House, Rawlins, Wyo.; Powers Opera House, Hibbing, Minn.; Marlow Theatre, Jackson, Tenn.; Kentucky Theatre, Paducah, Ky.; Park Theatre, Henderson, Ky.; Henrietta Theatre, Princeton, Ky.; Grand Theatre, Owensboro, Ky.; Temple Theatre, Aberdeen, Miss.; St. Clair Theatre, Greenburg, Pa.; Auditorium, Wellsville, Pa.; Elvira Theatre, Elvira, Ohio; Majestic Theatre, Rochester, Pa.; Majestic Theatre, Evansville, Ind.; Grand Opera House, Vincennes, Ind.; and Kidd Opera House, Princeton, Ind.

## M. Rein Circuit.

Jefferson De Angelis opened to big business at the Weiting Opera House, Syracuse, N. Y. The Chocolate Soldier, which followed it, played to capacity.

This week is Fair Week in Syracuse, N. Y., and The Jolly Bachelors look for encouraging returns.

The following theatres have been added to this circuit the past week: Majestic Theatre, Mansfield, O., and the theatre at Kalamazoo, Mich.

# BROOKLYN AMUSEMENTS.

Various Pleasing Offerings in the Great Metropolitan Borough Last Week.

Gus A. Forbes "came back" to the Gotham after a successful season at Duluth, Minn., and supported by his high-class stock co., including several new members, presented for the opening week *Pierre of the Plains*, and received an enthusiastic welcome. The cast included Louis Dean, Dan Morrison, John Fenton, John Bayard, Carroll J. Barrymore, James Kyrie MacCurdy, Laurence Barbour, Ralph Jordan, Frederick Howe, Marion Buckert, Marguerite Irving, and Gus A. Forbes. The play was well presented. Although not in the cast, Jane Stuart, one of the most popular members of the co., as well as Evelyn Watson, the dainty ingenue, received a hearty welcome from their many friends. Corne Patton offered for the opening week at the Bijou The New York Idea, and it was finely presented. The role of Cynthia Karlake gave the new leading woman, Marie Pavey, a good opportunity and she acquitted herself with credit. Another newcomer, Marie Forten, made a decided hit in the part of Vida Phillips. Claude Payton as John Karlake was capital and received a hearty welcome, as did Eugene Fraser, who played the part of Philip Phillips. William Williams as Sir Willford Gaites Day and Harry McKee as the baron were excellent. Others in the cast were Mable Estelle, Minnie Allen, Bert Miller, Edith Bowers, Harry Mack, Frank Armstrong, Chester Aldridge, Robert Brown, and John H. Dillon, who handled their respective roles in a competent manner.

The following executive staff has been selected: Ray C. Owens, manager; Ida Irene Ackerman, treasurer; Addison Pitt, stage director; Frank Armstrong, stage manager; Frank Newton Hall, musical director; Edward Fraser, scenic artist; Tom Ford, stage carpenter; Joseph Carroll, elec-

trician; Bert Simmons, advertising agent; Edwin P. Kelly, general press representative. Billy, Bowling the Wind was presented last week at Payton's Lee Avenue Theatre and received enthusiastic approval. Minna Phillips played Margaret in a forcible and convincing manner. Louis Leon Hall was capital in the role of Al. Graham. As the young and ardent lover Clifford Stock was capable. Lee Stierlin was once to good advantage as Watkins. George Blaser was clever as Sir Richard Curator, and the part of Lord Petworth was made interesting by Joseph Girard. Others seen to advantage were Alvin Milton as Maurice Steward, Mrs. Laniel as her mother, and Charles Greer as the attorney.

The Little Gray Lady was the opening attraction at the Crescent, and received a good presentation at the hands of the new stock co., in which there were several new members. Mrs. Laniel was again with great success. She is a new leading woman, Florence Barker, was unable to appear, having been recently attacked with appendicitis. Her part was taken by Ida Adair, who served very acceptably. Mr. Alvin was also good in the character of Peter. The play received support was given by the rest of the cast.

The Queen of Queer Street 5-10 at Phillips' Lyceum by the talented stock co. of that popular playhouse. The principal characters were handled by E. H. Turner, James Moore, Simon LaRue, Harry MacLennan, Fred Gilmore, Emma De Castro, and Alice Mercedita, who made the most of their parts and won hearty applause.

Tom Edwards' School Days was the attraction at the Liberty 5-10. Both actors made her debut at the Grand Opera House as Polly in Margaret Mayo's Polly of the Circus. The performance was very creditable. Miss Spence imparted a winsome personality to the part of Polly and the others were more than acceptably cast.

The Ninety-Nine was the attraction at the Court Theatre last week and drew large and interesting audiences in spite of the heat. Herbert Russell as Tom Silverton and Aertina Julian as Alice Blake did well and received a great deal of applause. Others in the cast were Howard Howard, Louis Gordon, Nolan Gane, Paul Kelly, Harry H. Webster, Margaret Gallagher, and Elsie Keene. The play was handsomely staged and well presented. Manager Middleton gives a \$500 piano away every week. The award is made Sunday evening, John Laddy, 120 Vernon street, was the lucky winner last week. All Brooklyn was in line soon.

The New Montauk Theatre opened with Frederic Thompson's *Girls*. Joseph Cawthorne as Oscar Spelt won approval, as did Maude Raymond as Gloria Gray. Robert Walters and Crocker also scored a decided hit with their "rube" acrobatic act. Two burlesques, Mrs. X and The Spendthrift, served to show the skill of Harry Kernell, Adora Andrews, Jed Prouty, and Joseph Cawthorne, besides some of Mr. Thompson's specialty in devising startling scenes with electric lighting. The scores were many.

Amphion opened 5-10 by an excellent co. producing Mrs. Wings of the Cabbage Patch. Helen Weatherly won approval as Mrs. Wings as did Harry McManus, who played the role of Harry. Joseph Thomas, Alvin, and Mr. Stetson gave a clever impersonation. Miss Milne as Miss Hasey, Janet Knox as Miss Lucy, Ruth Handforth as Mrs. Richman, Petra Folkman as Mrs. Schultz, Florence Finley as Europe, Edith Finley as Australia, James Wilson as Lord, Albert Finley as Little Tommy, E. C. Romaine as Mrs. Wings, and Bob Himmelford, Harold Gran, Fred Holloway, Hayes Greenwalt, Harry M. Brunningham, Robert Shaw, Harold Mann, and Edgar Staley made up the very capable cast.

The Broadway presented as its opening bill The Three Twins. The co. was large and unusually well trained, and the costumes were handsome, especially those worn in the second act, while the electrical novelties were extraordinary. Many clever actors were in the cast headed by Clifford Crawford and Frankie Joe. Joseph Allen, Hugh Far, Russell Lennon, George Herbert, Ralph Locke, Della Niven, Beulah De Voe, Daisy Lee, Elsie Myrnes, and others.

Percy J. Williams entered an exceptionally good bill at the Orpheum, headed by Louis Buchanan, of the New Theatre Stock Co. Miss Coogan presented her own playlet, entitled Between Day and Night, and won hearty approval, as did Barney Bernard and Lee Harrison in their comedy sketch, entitled Mr. Cohen of Bridgeport. Buster Barnes presented a series of songs and stories. Others on the bill were: Sadie Leonard and co., Frey Twins, Wilbur Mack and Nella Walker, Fleider and Shelton, Keno, Welch and Melrose, and Yoke's Dogs.

The Greenpoint opened with a bill consisting of all-star actors. The first attraction was a popular hit in their sketch entitled Lucky Jim. Jesse L. Lasky's musical comedy, The Photo Shop, headed by Charles J. Hine and Mamie Fleming, was also a winner. The Farrel-Taylor Trio in their comedy, The Minstrel Man, won approval, as did Charles and Fannie Van in their sketch, The Stage Carpenter's Experience. Others on the bill were Andy Rice, Ward, Clara and Wood, Irene Dillon, and Nell and Carol.

The New Brighton Theatre offered an excellent programme as the closing week's bill, headed by Frank Fogarty, the Dublin Minstrel, who scored a decided hit with his quaint humor. Homer B. Mason and Marguerite, supported by a co. of six people, presented a one-act playlet entitled In and Out. The sketch was handsomely staged and proved extremely diverting. Alfred Kappeler and Audrey Maple, late of the Arcadians, were approval in their picturesque operetta, In a Grecian Garden. The Kaufman Brothers, black-face comedians, contributed an enjoyable singing and dancing act. The Camille Trio played with eccentric acrobatic stunts. Others on the bill were Lieutenant Eldridge, Ruby Raymond co., Hilda Hawthorne, and the Kima Truppe.

## CHARLES J. RUPPEL.

# DATES AHEAD.

Received too late for classification.

ALONG THE KENNEBEC: New London, Wis., 14, Clintonville 16, Antigo 17, Ashland 19. ARIZONA (M. Williams, mgr.): Butte, Mont., 21, 19, Great Falls 19, Helena 20, Missoula 21, Lewiston, Ida., 22, Coeur, Wash., 23. ARRIVAL OF KITTY (Doherty Collins, mgr.): Susquehanna, Pa., 15, Binghamton, N. Y., 16, Owego 17, Norwich 19, Bloomsburg, Pa., 20. BARNETT (M. Williams, mgr.): New York city Sept. 21—Indefinite. CART ASIDE: Kansas City, Mo., 11-17. CITY, THE (W. J. Evans, mgr.): New Bedford, Mass., 14, Brockton 15, Lowell 16, 17, Waltham 19, Concord, N. H., 21, Nashua 22, Haverhill, Mass., 23. DIPLOMACY (Messrs. Shubert, mgrs.): New York city Sept. 13—Indefinite. EVANS, GEORGE, MINSTRELS: Chicago, Ill., 19-24. FIOMAN, MAX (John Cort, mgr.): New York city 19-24.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Accommodation, Ill., 19-24. GIRL AND THE MANAGER (P. P. Prescott, mgr.): Girard, Kan., 19, Cherokee 20, Cherokee 21, Canby 22, Collinsville, Okla., 23, Claremore 26. GIRL OF MY DREAMS (Jon. M. Gaites, mgr.): St. Louis, Mo., 19-23. HAUGHNACK-WALLACE CIRQUE: Johnson City, Tenn., 14, Greenville 16, Newport 19, Morristown 17. HILLMAN'S IDEAL STOCK (P. P. Hillman, mgr.): Franklin, Neb., 12-17, Concordia, Mo., 19-24. IS MATRIMONY A FAILURE: New York city 19-21. JOLLY PLAYERS (R. B. Jenson, mgr.): St. Louis, Mo., 12-17, Lima 19-24. LION AND THE MOUSE (Henry B. Harris, mgr.): Worcester, Mass., 12-17. LITCHFIELD, NEIL, TRIO: Chase City, Va., 19, Weiden, N. C., 20, Maxboro 21, High Point 22, Mico 23, Spencer 24. LUVY PLAYERS (Maurice M. Dugan, mgr.): Marion, Ill., 19, Carbondale 19, Springfield 21, Alton 19, Collinsville 20, Springfield 21, Beardstown 22, Quincy 23, Macomb 24. MEMBERS FROM USARK (Cowan and Harris, mgrs.): Indianapolis, Ind., 12-17, Cleveland, O., 19-24. MIDNIGHT SONG (Low Fields, mgr.): Kansas City, Mo., 11-13. NEW THEATRE STOCK (Frank Kover, mgr.): Canton, N. Y., Sept. 12—Indefinite. PEOPLE'S FAUX: Flint, Mich., Sept. 6—to—Indefinite. RASAILING AT THE RED GATE (Western: Jack-MacVitt-Carpenter, mgrs.): Jackson, Ala., 14, Adrian 16, Findlay, O., 16, Kansas 19, Wapakoneta 20, Delphos 21, Van Wert 22, Hartford City, Ind., 23, Mansfield 24. THIRD DEGREE (Henry B. Harris, mgr.): New York city 19-24. THIRD DEGREE (Henry B. Harris, mgr.): Wichita, Kan., 14, Kansas City, Mo., 15-17. TRAVELING SALESMAN (Henry B. Harris, mgr.): Montreal, P. Q., 12-17. UNCLE TOM'S CABIN (H. B. Harris, mgr.): Chattanooga, Tenn., 14, Kingston 15, Kingston 16, Kingston 17.

# THE RECORD OF DEATHS.

## Death of Walter Sutter.

A quarrel between two members of the United Tom's Cabin company, at St. Louis, Mo., resulted in the death of Walter Sutter, a man of thirty. Sutter had violently attacked J. A. Knowlton, of the same company, and Knowlton, in self-defense, hit Sutter with a stick on the head that he had been serving refreshments before he died in the White Plains Hospital.

## James A. Sullivan.

James A. Sullivan, a young actor, died in Harrisburg, Pa., as the result of excessive drinking in his role. The leading woman, standing in the course of the action, was to fall into his arms. Sullivan's exertion caused the rupture of a blood vessel, which led to his death.

Frank P. O'Brien, one time proprietor of the Birmingham Age and manager of O'Brien's Opera House, Birmingham, Ala., died recently at the Arac Burn Hospital, Lansdowne, Pa., Philadelphia, on Sept. 9. Death being due to apoplexy. Mr. O'Brien was mayor of his city in the old days when the town was small and his own booking. Manager O'Brien was a welcome yearly summer visitor to the exchanges and managers' offices in New York city.

George Hawtry, brother of Charles Hawtry, the actor, died recently in London. Of late years Mr. Hawtry had devoted much of his time to the arrangement of his business. He had been an actor. He was author of The Pick-pocket, Lord of the House, The Unknown Life and several other plays and revised The Message from Mars for his brother. He also was author of the novel, "The Caravan."

Mrs. Marie T. Dickerson, widow of William Dickerson, died Sept. 10. She was seventy years old, and was the mother of Jennie Dickerson (Mrs. J. B. Bartlett), Mrs. Jonathan Brown, and Maud Dickerson (Mrs. Fred Nolan), all of whom are actresses, and W. F. Dickerson. Mrs. Dickerson was buried in the family plot at South Norwalk, Conn.

Simon H. Green, for over forty years connected with various circuits, died in Mt. Vernon, N. Y., Sept. 9. He had been contracting agent for the Barnum and Bailey Circus, Adam Forepaugh's and Buffalo Bill's. Mr. Green was seventy-five years old. He leaves a widow, two sons and two daughters.

Professor Louis Heck, a violinist of Topeka, Kan., died in that city Aug. 27, aged seventy-three years. For twelve years Professor Heck had been leader of the Grand Theatre orchestra. He leaves two daughters and a son.

# Births

THOMAS.—A daughter to Mr. and Mrs. Harry A. Thomas (Elizabeth Burton), at Phillipsburg, N. J., Sept. 6.

# Darings

HOUSTON-ELVERSON.—James P. Houston to Marie Elverson, in Springfield, Mo., Aug. 19. MARTIN-DIEROLD.—Francis P. Martin and Ada Dierold, at Buffalo, N. Y., on Sept. 6. METCALFE-WATERS.—Earl Metcalfe to Irene Waters, in Fort Thomas, Ind., July 31. McDONALD-PERRY.—Gay McDonald to Nellie Perry, in Chicago, Ill., recently. POWELL-BATES.—Edward Goldens Powell to Mrs. Ada Bates, in Middletown, Conn., Sept. 9.

# Died

AYERHILL.—Edward S. Ayerhill, at Palmyra, N. Y., aged 76, on Sept. 5. DICKERSON.—Mrs. Marie T. Dickerson, aged 80 years, in New York, Sept. 7. HAWTREY.—George Hawtry, in London, recently. HECK.—Louis Heck, in Topeka, Kan., Aug. 27, aged 73 years. HEYERLIN.—Charles T. Heyerlin, at Louisville, Ky., on Sept. 4. O'BRIEN.—Frank P. O'Brien, of Birmingham, Ala., at Lansdowne, Pa., Sept. 9. PERLE.—Kittie Nice Perry, in Worcester, Mass., Sept. 4, aged 59 years. PERLE.—Louis Perle, in Worcester, Mass., Sept. 4, aged 48 years. SEMON.—Simon H. Green, 75 years old, in Mt. Vernon, N. Y., Sept. 9. STRATER.—Walter Strater, 30 years old, in White Plains, N. Y., Sept. 7.



# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

In discussing the motion picture show we should not confine ourselves altogether to the films. Other features of entertainment that go with the picture plays should keep pace in improvement, and in this connection it is most pleasing to call attention to the Keith and Proctor experience in one of their New York houses—the only one in this city in which the cheap vaudeville nightmare has not obtained a commanding foothold. The Harlem Opera House in West 125th Street still stands as a shining example of the picture show proper, accompanied by songs and more or less instructive lectures, that have recently shown marked improvement in tone.

The improvement in the singing has been the most significant feature at the house named above—significant because of the approval expressed by the applause of the audiences. Slides have been banished from the songs altogether, and the singers appear in complete stage light. There is thus the added interest of the personality of the singer and a better understanding of the words, by the opportunity that is given to see the lip movement and facial expression. A voice in the dark must be peculiarly clear in enunciation to be understood, and this handicap is overcome with a light stage. But the most important change is in the character of the songs. They are higher class and are rendered much better than formerly, partly due to the fact that the singer, being under observation, is bound to be more careful. This point is illustrated by one of the singers, whose fine tenor voice was formerly heard in trashy illustrated songs in the Union Square house. He is now showing the musical ability that is in him and (to recur to the advantage of seeing the singer to better understand the words of a song) he is far more intelligible, although he could still improve in enunciation. But easily the most popular singers with the audiences at this house are two ladies of cultivated voices who sing nothing but the best music. The applause which invariably greets them gives the lie direct to those who have so often declared that the masses want trashy songs and nothing else.

In the matter of lectures, all of the Keith and Proctor houses have lately taken a welcome step upward. Formerly the illustrated lectures were slipshod affairs, taken largely from old travelogues without revision and being out of date and often tiresome. The new lectures, prepared in Boston primarily for the model Keith house in that city, are evidently written expressly for the purpose for which they are now used. We are no longer given facts and statistics that are from five to ten years behind the times and we are spared the obvious fiction of the reader of the lecture declaring that "I saw" this or that, as some incident or scene is being described and illustrated. The subjects treated are also generally more interesting than formerly, one that The Spectator has in mind describing the evolution of water craft being particularly entertaining as well as instructive. There is still, however, chance for improvements, as in some of the illustrations used in the "talk" just referred to and the inaccuracy of some of the statements made.

The Spectator has been watching with unsatisfied expectation the commendable efforts which his friend of the *Film Index* has been making to promote a revival of

old film favorites. Apparently the readers of the *Index* do not take to the idea with as much enthusiasm as the matter would seem to warrant, although there is not lacking evidence of an awakening interest. The revival of old film successes has been advocated in this department of THE MIRROR on several occasions, and it must be admitted that the value of such revivals should be greater to-day than they ever could have been in the past, because there are now many more old successes to draw from. A year or two ago the pictures worthy of revival were few indeed—much fewer than one is apt to imagine on first thought. As we look back we recall some film that we considered wonderful at that time, but when it is directly compared to the average production of to-day we often find that its excellence is dimmed; it suffers by comparison. There are, however, exceptions—films that should never grow old and that could not be produced to-day any better, or, at least not enough better to warrant remaking them.

In the opinion of The Spectator, however, very few of these really meritorious films are mentioned by those who have responded to the *Film Index* appeal for suggestions. If any mention has been made of Ramona it has escaped this writer's attention, and so, too, with the Pathe films d'art, commencing with the Assassination of the Duke de Guise, Mozart's Last Requiem, The Judge and the Girl, The Newlyweds, Elektra, The District Attorney, Mrs. Jones Entertains, and many others, the correct titles of which The Spectator does not at this moment recall.

But revivals as the *Index* suggests need not be confined to new prints from old negatives. There are plenty of strong subjects that could be repeated and improved upon to such an extent that the public would scarcely recognize them. The Lubin people have already announced the remaking of an old comic story that was a hit in its day. It would be pleasing to see other film makers do the same thing.

"Why, bless your innocent heart," says a friend at The Spectator's elbow, "that's precisely what half the film makers are now doing—revamping old ideas and doing them so much better that you don't recognize them."

True, too true, or rather, not quite true enough. They appear to be afraid they will be caught at it and so change the story in some distinctive feature that may really weaken it and then they tack on a new title. The Lubin way is the best. If it is to be a remade revival, let it be one on the square; let the public know it is coming and so gain the advantage of all the old time popularity, with the added interest of a new production.

But let the subjects for revival be carefully selected. Some of the films that have been mentioned for repetition do not strike The Spectator as "classy" enough even for reacting, at least not in their present form, but it might not be a bad idea to dig them up and show them, if only to demonstrate how much the entire business of production has advanced.

Backward, turn backward, oh Time, in thy flight;  
Give us the old films, but just for one night;  
That will be plenty to show us how "punk"  
Are some of the old "bits" that now we'd call junk.

THE SPECTATOR.

## Reviews of Licensed Films

**The White Man's Money** (Kalem, Sept. 2).—This film begins nowhere and ends nowhere; that is to say, the final scene has little or no connection with the first. In the first scene an Indian princess rejects a suitor. Then another Indian discovers some government money on the body of a drowned white man, and foolishly tells a woman about it. Through her it reaches the ears of the rejected suitor, who stabs the Indian to get the filthy lucre. An American sergeant happens along and discovers enough of the dark deed to send the criminal to prison. There doesn't seem to be any distinct object in the sequence of events, except, possibly, it is intended to convey the idea that money is a curse to its possessor, which is all very well for a story, but hardly practicable in this cold world. Little can be said of the acting; it is sufficiently clear to carry the story. The murder scene is not well managed, but the rest are satisfactory. Some of the canoe scenes are pretty.

**Maggie Holloman Gets a Job** (Pathe, Sept. 3).—This American farce, while laughable in some of the situations, lacks interest because it tells no logical story and because Maggie fails to size up or rather down to her part. She is supposed to be a raw Irish girl, just over, but her make-up is more like a Chinaman with a half-dozen queues sticking out like prongs from her head. When she cries she appears in the picture to be laughing, which proves that she is a good-natured person, anyhow. Maggie gets several jobs and a policeman lover, but she loses the jobs as soon as she gets them because of some foolishness or other, sometimes amusing and sometimes tiresome. The best is where as scrub woman in the police station she releases all the prisoners. In the end the "Cop" marries her and takes her home to his family of twenty boys.

**The Wrong Box** (Vitagraph, Sept. 3).—This story has been done before in a film that is still remembered with pleasure, but the manner of treatment in the Vitagraph version is quite different, the earlier picture being rapid-fire farce and this one straight comedy. Both styles appear effective in laughing results. A young man buys a new suit of pajamas for himself and cut flowers for his girl, meaning to send the flowers by messenger with a note requesting her to wear them for his sake. The messenger boy gets the wrong box, and the result need not be described. The young man straightens it all out with apologies when he learns the truth, so that the course of true love resumes its placid way as it should.

**The Millionaire and the Ranch Girl** (Essanay, Sept. 3).—This is another one of those familiar romances; they are getting as unwelcome to the spectators as they can possibly be to the victims. In this case the Western agent for the New York millionaire evicted the aged man and his lovely daughter on the strength of an order from the New Yorker. The villainous agent had removed a postscript ordering leniency if the old man was financially debilitated. The girl didn't know this when the millionaire got around, but the millionaire extorted from the agent a confession that set wedding bells ringing. No doubt many spectators will throb over it, but even the capable acting couldn't relieve it from its repetitious wearisomeness. In commending the actors it is pleasant to be able to call special attention to one very brief role—the clerk in the agent's office. His work was characterized by surprising mastery and decisiveness for such a microscopic part.

**Summer Idyl** (Biograph, Sept. 5).—The really beautiful harvest scenes that are shown in this picture constitute its chief value and charm. We see the harvesting of wheat as it is conducted on a big modern farm and it is instructive as well as realistic. The story that goes with it is quite attenuated and not especially interesting, although the acting of the shepherd girl and her lovable old grandfather is very fine. The others appear stilted and lack that spontaneous quality of natural action that goes to produce the impression of reality which has so long distinguished Biograph work. There is also too much resort to studied pantomime in the studio scenes, where the young woman artist snubs her fellow artist when he wants her to go with him to some entertainment. It is the snub that drives him to take a pedestrian jaunt through the country and puts him in the way of meeting the pretty shepherd girl and working as a "hired hand" in the harvest field. But a letter from the artist girl and the stub of a half-smoked cigarette which she incloses fetch him back to her side, and the little shepherdess is consoled by the evident joy of her grandfather that he is not to lose her. The cigarette stub incident—how about it? Is the dead odor of a half-smoked cigarette so captivating?

**Led by Little Hansie** (Selig, Sept. 5).—The old story of the little child reconciling the estranged is repeated here in a conventional way. And the acting is as conventional as the story. The father ob-

jects to the lover of his daughter, but they marry, and nine years later their two children, a boy and a girl, just happen to start playing in grandpa's fine grounds. He makes up to them, invites them in to lunch and the rest follows as a matter of course.

**The New Moving Picture Operator** (Selig, Sept. 5).—To appreciate this farce one should have some knowledge of conditions surrounding the making of motion pictures. Without this knowledge some of the points that may have appeared very funny to the producers, fall flat. The regular operator takes sick and a tramp chap gets the job, making a mess of his work. At the finish we are shown the picture that is supposed to have been made. It is a strange confusion of scenes upside down, doubled up, and so on.

**Botanical Gardens in Antwerp** (Pathe, Sept. 5).—These are colored scenes, which adds greatly to their attractive quality. The monkey house scene is the best and is quite funny.

**Who's the Boss?** (Pathe, Sept. 5).—This is French farce executed with the lively earnestness of the French comedians, who are thus able to make very slim material do for an amusing picture story. Mother-in-law arrives and there is the usual question of who is to be boss of the house—a question that hubby proceeds to settle by smashing everything that his wife doesn't smash, following this up by throwing both women out of the house. As a byplay, a beggar sitting beneath the window profits by the food that is thrown out by the quarreling ones.

**The Healing Faith** (Lubin, Sept. 5).—The title of this excellent subject fails to indicate its character. It implies faith or mental healing, whereas the real healing described is anything but that, being the open air cure for consumption. The victim of the disease is represented as a young man whose marriage to the daughter of a banker has been forbidden by her father. But the girl is determined and marries her lover even against the latter's reluctance, having learned that the disease from which he suffers may be cured. Then he goes to the open air camp, is cured, and returns to the city just in time to kick the grasping landlord out of his wife's room, she having been banished by her father and having failed to earn enough money to support herself. All this is very melodramatic, as is the conclusion, showing father, daughter and son-in-law reunited through the time-worn medium of their little daughter. It would appear that in this particular the subject could easily have been handled with greater novelty and higher dramatic effect. However, the acting is above the average and the theme makes the film notable.

**The Big Scoop** (Edison, Sept. 6).—This story has gripping interest and the production is excellent throughout. It is altogether so good in scenic arrangement, stage management and individual acting that this reviewer is surprised that no praise was accorded it by the writer for the New York Times who criticized the picture recently. Possibly the criticism was based on a printed description of the film instead of actual view. At any rate, the caustic comment of the Times writer was confined to the story, which he pronounced a false reflection of daily newspaper work, alleging two counts in his indictment: (1) that no reputable newspaper would have printed an advance story of an impending bank failure, and (2) that no reporter would have been permitted to adopt the shady and underhand method to obtain the news that is represented in this story. On the first count this reviewer sustains the Times. The "big scoop" would never have passed any city editor fit to hold his job. Some more probable sensation should have been chosen for the story. On the second count, that newspapers of the day are not so tricky in obtaining the news, permit us all to turn our heads while we smile. Are the Gaynor-Murphy letters so soon forgotten? However, our reporter in this particular Edison scoop was mighty lucky—we can say that for him. After being discharged for being drunk and swearing off but not getting his job back, he overhears talk in a cafe that leads him to think a certain bank is in a bad way. A paper dropped by one of the talkers enables the reporter to gain admittance to the midnight meeting of the directors, under the guise of returning the paper. Then he secretly plugs the telephone in the directors' room and at the switchboard downstairs overhears the proceedings. Rushing back to the newspaper office he gets in his big scoop and his job is restored. His acting is excellent and convincing except when he writes his story, which he does standing up with about four flourishes of a pencil.

**Chew-Chew Law** (Vitagraph, Sept. 6).—There is pleasing interest in this story not common to magic and trick pictures, and the reason is found in the pretty child love episode that precedes and closes it. A little boy in school has a little sweetheart whom he protects from unjust punishment by assuming blame for a childish prank.



## CLARA WILLIAMS.

A Western Actress Popular in the Essanay Western Pictures.



Miss Clara Williams, with the Essanay Company's Western troupe, for many months appearing in the leading female roles in the Essanay Western pictures, is a Western girl, born in Los Angeles—a typical Western girl, an expert horsewoman and a lover of outdoor life. In these qualities she is exceptionally fitted for the role she plays in the Essanay's stories of romance, love and Western life.

Miss Williams is a distinct type of the picturesque girl of the Rockies, brown-eyed, with a winsome face, a lithe and supple figure and a fitting model for picture posing, where beauty and grace is a valuable asset. Also, in having spent several years on a large Western cattle ranch, she is familiar with the cowboy, and her highly artistic impersonation of the various types of Western women in the Essanay subjects has won her the praise of the film critics. It is because of her familiarity with the subjects she pictures that she has won success.

Miss Williams has appeared in prominent Los Angeles and San Francisco stock theatres in leading female parts for several years prior to her becoming a picture actress. With Fred Belasco at the Belasco Theatre in Los Angeles she appeared in *The Master Power*, and with Richard Jose, the popular tenor, in the comedy *Don't Tell My Wife*.

Miss Williams first became known to the picture world as the heroine in *The Cowboy and the Squaw*, a film released by the Essanay Company early in February. Since that time she has appeared in a score or more of the Essanay's popular Western subjects and made a distinct hit in a number of the Western comedies, among which is *The Little Doctor of the Foothills*. Her excellent work in *Broncho Billy's Redemption*, *The Desperado*, *Under Western Skies*, *The Deputy's Love* and other of the later Essanay Western dramatic pictures has won her much praise by both the film critics and picture loving public.

She has contracted with G. M. Anderson for a long season, extending through the next winter, and her appearances in the Essanay Western pictures will be looked forward to with eager anticipation by the picture lovers.

That night he dreams that he and the girl are taken on a wonderful trip to Chew-Chew Land, which, by the way, appears to be the place where chewing gum is made. They see spearmint grow and they see oceans of gum formed into odd shapes and ready for chewing. When the dreamer wakes up he tells his mother all about it and, being a woman, she is mightily interested. The acting is very good, except the pretty school teacher who couldn't make her eyes behave on account of that blamed old camera.

**Rough Weather Courtship** (Vita-graph, Sept. 6).—This is an amusing comedy played on shipboard entirely. The lone lady passenger is courted furiously by the male passengers, while the captain, who is also badly smitten, is obliged to neglect his suit for his duties in sailing his ship. But there comes a day when the weather drives each male passenger to the rail, sick—very sick, indeed. The laughing lady is left alone and the captain has his chance to make love, which he does to such good purpose that he wins her hand, to the disgust of the other men. While not always convincing end of trivial nature, the story is pleasing. It would have been more so if the captain had managed to entirely forget the camera.

**The Way of the Transgressor** (Gaumont, Sept. 6).—The Gaumont players have given us in this film one of the most intensely effective tragic stories it has ever been the lot of this reviewer to witness. For this the acting, which is convincing throughout and almost entirely free from camera posing, is largely responsible.

A collector calls on a business man and after exposing a large sum of money is murdered. We do not see the actual deed, but we see the murderer crowding down the lid of the trunk in which he has concealed the body, and we see his feverish terror as he tries to wipe out the blood and prevent his wife from entering the disordered office. Later the wife follows and observes him trying to clean the floor. The collector has been missed and the wife deduces her husband's guilt. Her father insists that she give the criminal a chance to kill himself, and she leaves a pistol on his pillow, but the poor wretch is afraid to use it and later he shrinks from drowning himself. In the end, he is led away by the officers, a cowering prisoner, haunted by the terror of execution.

**The Gambler's Wife** (Pathé, Sept. 7).—This story is not new, and it is not particularly elevating in the moral it teaches, although it does end with the gambler swearing never to play cards again. The gambler, having lost all his money, stakes the deed to his house on the turn of a card and loses. He determines to rob his uncle, and while waiting for the hour, dreams that he murders him and is doomed to death. While he is dreaming his wife is playing with the successful gambler, staking herself, and not her jewels, as a subtle discreetly informs us. She wins and shows the rival gambler the door, after which she gladdens her husband's heart with the sight of her winnings. The wife is well played, but the husband does too much "acting" for the camera.

**A Dog on Business** (Essanay, Sept. 7).—This is typical Essanay farce-comedy, which is equivalent to saying that it is very funny without any pretense to being logical. A tramp steals enough dogs to start a circus and then proceeds to get rid of them by posting a "faked" offer of \$100 reward. When he sees a victim reading this poster he immediately happens by with one of the dogs and sells it for whatever he can get. Each dog is of his own particular breed, but a little thing like that doesn't prevent the one description in the poster from applying to all of them, and the tramp quickly disposes of his stock. Then we see the dog buyers going to a vacant house with their dogs to claim the reward. The laughter here comes from

the magnitude of the crowd rather than from the acting or the situation.

**Military Kite Flying at Rheims** (Urban, Sept. 7).—These are very interesting scenes, stretched out a little too long, perhaps, showing big box kites by which a man is elevated into the sky for military observations.

**Ingratitude** (Urban, Sept. 7).—The old story of the man who transfers ("bequeaths," the film had it) all his property to his son in return for his board and keep during the remainder of his life and finds straightway that the son and his wife greedily begrudge him enough to eat, is retold in this film with melodramatic trimmings that come in almost like another story. The little grandson feeds grandpa and finds a casket of money and jewels abandoned by a marquis who is fleeing from the revolutionists. He gives his find to grandpa, who is later in position to support his son and wife, whom these same revolutionists have reduced to poverty. The story is rambling and the ending unsatisfactory.

**Mamma's Birthday Present** (Kalem, Sept. 7).—Some of the concluding scenes in this picture are very funny—so funny that they almost excuse the long-drawn-out nature of the introductory incidents. The acting is good, except for occasional camera playing. The story would have been funnier if it had been more plausible. We are to conclude that a young dog which hubby has placed in hiding in a closet for his wife's birthday present, makes so much noise in trying to get out that wife and her two lady guests mistake it for a burglar. Apparently they are unable to recognize the whine and bark of a dog. Notwithstanding this tax on our credulity, their terror is so well shown that it appears real and therefore funny. The house had previously been cleared in a labored way by the cook striking and papa being called away on business.

**Jim the Ranchman** (Selig, Sept. 8).—Just because a man is well dressed is no sign that his muscles are flabby. Having fallen heir to a ranch, Jim left his New York club, haberdashers and tailors, and went West to take possession. When he began to ogie the girl whom the foreman had decided to marry the foreman called a strike. Jim struck also—struck the foreman and laid him out. As the housekeeper left

through professional sympathy with the foreman, resourceful Jim married the girl, who would otherwise have been left on the ranch without a chaperon. Such devotion to the conventions is highly commendable. The views of the cattle and the harvesting, the combat in the saloon, and the Chinaman's wild ride for a justice of the peace, are the striking parts of the film. Adequate acting makes it possible for the spectators to follow the narrative without undue mental strain.

**Little Angels of Luck** (Biograph, Sept. 8).—Many sermons have been preached from the text, "A little child shall lead them." This film is another of the same sort, clothed a little differently. While the president of an independent sugar company is agonizing at home over the financial straits to which the trust has reduced him, the two tiny daughters call upon the manager of the trust and arouse his sympathy. Like the doves returning to the ark, they bear back an offer of a salaried position to their father. Then the father, the mother and the two children group themselves for a final tableau. The acting is not remarkable, except in the children's roles; they perform their parts with a spirit that rather discounts the studied and almost perfunctory work of other members of the cast, who do not rise to the usual Biograph high quality. However, the picture pleases, as the subjects of this company almost invariably do.

**Matilda's Winning Ways** (Lubin, Sept. 8).—This is a rather foolish bit of amusement. An old bachelor, of the masher type, finding his advances to a school teacher were so much wasted ammunition, arrayed himself in childish garments and enrolled himself as a pupil under the instruction of the object of his affection. She soon married her own bean, and in her place came an antiquated harpy who started her régime by kissing her pupils all around. Not relishing this osculatory treatment, the hero fled, with the pedagogical spinster after him. She pulled him from the pond, which inevitably ends such pursuits, and hailed him to a nearby clergyman for marriage. The acting is as broad as the story. Many spectators will consider it very humorous, and many others will consider it coarse. At any rate, it can make no pretension to delicacy, and, as



## BIOGRAPH FILMS



RELEASED SEPT. 12, 1910

## A Mohawk's Way

Biograph Subject of the James Fenimore Cooper Type

The Mohawk tribe of Indians are a people seldom portrayed in drama or pictures, and yet no family of the red race was more prolific of romance and interesting episode. This subject tends to contrast the sincerity of this type of aborigines with the type of the white race he first came in contact with. A white doctor refuses to aid the fevered papoose of a Mohawk, but his wife ministers and cures the little one. The doctor goes further in his tyranny by offering a gross insult to the squaw. Resenting this, the tribe declares war against the whites and the doctor gets his just deserts, while his wife is guarded and carried to safety. The scenes were taken in the vicinity of the location of some of Cooper's tales. Approximate length, 991 feet.

RELEASED SEPT. 15, 1910

## In Life's Cycle

The Persevering Prayers of a Brother Answered

The flesh is weak, hence avoid the occasions of temptation. The widowed father of two children—a boy and a girl—finds consolation in their love. The boy growing into manhood enters the seminary to study for the priesthood, the girl remaining to care for their father. She meets a young man from the city who impresses her to such a degree that she elopes with him, only to be deceived, for he is a contemptible profligate who only makes reparation at his death by marrying her. During the years they are together she is made to suffer for her false step. After his death she starts out to make one last visit to her mother's grave and there pray for forgiveness. Here she meets her brother, now a priest. He brings her back to their old almost brokenhearted father. Approximate length, 997 feet.

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usual in such films, it is quite inconsistent. **Baseball, That's All** (Melies, Sept. 8).—Coming after the Essanay farce along the same line, this film suffers by reason of the undoubted amateur quality of the baseball playing which was evidently pictured on the dilapidated Yonkers grounds, and also by the similarity of some of the comedy acting. This is not to say that it is a copy because both subjects were very likely made about the same time. We have in this picture again the baseball fan so enthusiastic that he tries to convert everything he touches into a baseball or a bat, with excited swinging of the improvised club. He pleads sickness to his employer and after numerous arguments along the way lands in the bleachers, where he makes a nuisance of himself. This is the most laughable part of the subject. After losing his job our "fan" swears off all further interest in baseball, which is hardly a thing any genuine "fan" would do. The part is not convincingly played, and also, it may be noted, the business office scene has a temporary appearance. Nevertheless, the subject gets many hearty laughs.

**Lucy at Boarding School** (Pathe, Sept. 9).—The device utilized in this story was known to medieval story tellers, and used in more spicy fashion in a famous collection of old tales. It is none the less amusing in a picture story. Lucy, emulating the cadets with whom she flirted over the wall, was smoking a cigarette. Pursued by a preceptress, she locked herself into a closet. Her skirt caught in the door, so the preceptress could cut off a sample for future identification. Lucy got around that by cutting out similar pieces from every skirt in school. As the girls wore uniforms she baffled the teacher. At the end, however, one of the girls was convicted. Who she was and why she was charged is not clear. Although the fundamental fault may be open to some criticism on the score of indecency, or at least of unladylike conduct, on Lucy's part, the actress gets through the performance as easily as could be expected. The singing lesson is really funny, and the two teachers do their parts well.

**Belgian Army** (Pathe, Sept. 9).—This gives spectators an idea of Continental military equipment. The Belgian cavalry scramble up and down perpendicular hills, the infantry parade at quickstep, the lancers, fluted by the artillery gallop past, and the impressive grenadiers draw themselves up for salute. It presents interesting pictures.

**How She Won Him** (Vitaphone, Sept. 9).—This story is of fair interest, but it must be admitted that the acting alone saves it. The plot, especially in its denouement, weakens perceptibly. A young broker, finding that the death of his father has left him penniless, breaks his engagement with a wealthy heiress. Through her business advisers she offers the young man a position in her own firm. Thinking her a stenographer, reduced to poverty like himself, he again proposes. The conclusion goes without saying. The acting is of the very best, easy, graceful, natural. Although the serious passages were capably managed, the three leading actors did their best work in the light scenes. It was a well matched company that played before the camera, and they gave correct values to their respective parts.

**Alice in Wonderland** (Edison, Sept. 9).—This is the most original and the most interesting film that has appeared in many a day, although its charms may not be quite evident to one who never accompanied the heroine on her journey down the rabbit's burrow. From first to last Alice's work was delightful; facial expression can never say more than hers did in the very first scene. The shrinkage in her size was skillfully managed in the early part of her adventures. The duchess with the baby that turned to a pig, the cook with the pepper shaker, the imperious queen, the thievish grave of hearts, the diminutive hatter, the sleepy dormouse, the mad March hare who put butter in his watch to make it go—they all parade through the films until Alice defies the laws of Wonderland. Then they disappear in a whirling pack of cards. Although the making of such a film must have necessitated much time, labor and expense, the result has justified the outlay—at least artistically. It reflects credit upon all connected with it.

**The Cowpuncher's Sweetheart** (Kalem, Sept. 9).—Here is a cowboy picture made in the East, but very well done for all that. This is specially true of the excellent riding of the sweetheart. She is captured by an Indian who has it in for the cowboy because the latter convicted him of horse stealing. There is an exciting chase over country that does not always resemble the West, and the girl is saved, of course, and the Indians get part of what they had coming to them.

**Appeal of the Prairie** (Pathe, Sept. 10).—This is another Western picture made in the East, but the scenes are so well chosen that one would hardly know it. The story, although it has serious flaws, carries interest and the film was applauded. Little Lone Fox, an Indian boy who wears a complete headdress of feathers, to which none but Indian chiefs are entitled, rescues an exhausted white man in a most astonishing way. The boy is on horseback and he ties a rope around the insensible white man, dragging him over the rough ground for some miles, it is presumed, to the Indian camp. Remarkable to say, the white man survives, and later we are told by the disjointed narrative he becomes a wealthy business man in the East. The Indian boy, after passing through school and adopting the dress of civilization, secures a job in the white man's establishment, where he is accused of stealing money in an episode that is extremely unconvincing. Recognition

between the white man and the Indian saves the latter from punishment, but does not secure the consent of the white man to marriage with his daughter. So the Indian vows to kill the white man, but finds the girl in the old man's chair and gives her the job up, going back to his tribe in the West. Lack of any well defined plot and connected action robs the story of much of its interest.

**Indian Girl's Awakening** (Essanay, Sept. 10).—This Indian story is of higher theme than is usual in this class of pictures. It has to do with the infatuation of an Indian girl for a white man who does all he decently can, short of telling her the truth, to discourage her, and her final awakening when she witnesses the arrival of his white wife. The problem might have been solved in the beginning by the white man telling her that he had a wife, but in that case there would have been no story. The film opens with the sale of the girl by her father to another Indian whom the girl detests. She appeals to the white man for protection and the latter takes her away from her purchaser and rebuys her from the father. But he refuses to take her with him, and although she persists in following and once saves his life from the first purchaser's attack, he sends her back to her father each time. The end comes when the girl witnesses the arrival of the white wife. The acting is quite good and the scenery and photography likewise.

**The Three of Them** (Vitaphone, Sept. 10).—Rarely have we had in the films a more appealing little story or more appealingly told than this one. There was suspicious sniffing all through the house when it was witnessed by the Minsion reviewer, and at the close a regular chorus of nose blowing. What better testimony could be offered? All the principal parts are well taken, the childless wife and husband and the little orphan boy from the charity home, whom the childless couple take for two weeks. The boy in particular is most finished in his work, free from self-consciousness and remarkably expressive. The wife, most feelingly played, learns to love the little chap with a yearning that is altogether convincing, but the husband, though amused, finds the boy in the way, especially when the little fellow happens to turn the garden hose on him. Then the boy is packed back to the institution, but the wife grieves so deeply over the loss that her husband relents and surprises her by bringing the boy back to their home to stay for the rest of his life. If there is a flaw anywhere in the film from first to last this reviewer was unable to discover it. It deserves to be classed as one of the bright gems of modern picture production.

**Robert, the Devil** (Gaumont, Sept. 10).—Based on French legend, this story in colored film and produced with sumptuous settings makes an impressive picture, but does not carry very strong interest. Robert, Duke of Normandy, is represented as under the influence of the devil, who masquerades as Robert's squire. He loses his estates and gambles away his arms and armor, not very clearly conveyed in the narrative, and then in borrowed armor fights a very unconvincing sword combat in defense of the honor of a dumb princess, winning, but losing the glory of his victory because he is mistaken for the real owner of the armor. Although Satan continues on the job, Robert secures a magic flower, defeats the devil and restores speech to the princess. The acting is good, although we find it hard to imagine that the devil would come down to the front and tell an unseen audience his thoughts and intentions.

#### PRACTICAL EDUCATIONAL PLAN.

Movement in Berkeley, Cal., to Have School Board Become a Regular Renter.

The first news of really practical progress that has been noted in the movement to have educational motion pictures used regularly in public schools comes from Berkeley, Cal. According to the San Francisco *Call* the Berkeley Board of Education has been asked to join the circuit of moving picture shows, which will be devoted solely for the education of children. It is planned to have the theatres under the charge of the school boards and only films instructive to the children will be exhibited.

Mrs. Evelyn G. B. Dwyer, of the Crescent Day woman's club of Venice, Cal., brought the matter before the Board of Education in a letter, which was referred to directors Carlisle and Morgan. It was the consensus of opinion of the board that some arrangement could be made with the local moving picture men for the display of motion pictures which will be educational.

#### THE MOVING-PICTURE SHOW.

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Motion and light are here, all mimicry, Flowing and flashing, voiceless, yet speaking clear As vision is itself. The caelestials sing Their sure incessant monotone; the free And ample scope of Nature all is here Caught in a net of light to cry, "The Play's the thing!"

—Charles Phillips.

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SEPT. 26

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#### CLAIM EXCLUSIVE RIGHTS.

Buffalo Bill and Pawnee Bill Film Company, who have the exclusive control of all motion pictures taken of the Buffalo and Pawnee Bill shows, recently wired Major Lilly in regard to Buffalo Bill slides advertised for sale, and in reply received the following communication by wire: "Slides not authorized by management. You have the only and exclusive rights to pictures." This firm published a warning in these columns last week in reference to the matter.

#### WEBSTER WITH ESSANAY.

Harry McRae Webster, well known as a stage-manager and stock company producer, has been engaged as director by the Essanay Company.

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#### A COMING MELIES.

The Melies release for Sept. 22, *The Salt on the Bird's Tail*, is described as wonderfully attractive in scenic selections.



## ZEB, ZEKE AND THE WIDOW

Released Monday, September 19

The lifelong friendship between Zeb and Zeke threatened to become disrupted when the pretty widow from the city came to spend the Summer in the country town. She was amused by the flirtatious efforts of the two old men and was blind to the havoc she was creating. Then she was called back to town and the shattered friendship was better patched up than the automobile that was one of Zeb's weapons of conquest and which Zeke ran into a gully. Length, about 925 feet.

## LOVE'S OLD, SWEET SONG

Released Thursday, September 29

The old story of a man who marries a country girl and expects her to show urban polish in a few weeks. When she does not he goes back to his old cronies, and the neglected wife and the proud society leader are left to console each other. But there is magic in the melody of love's old, sweet song, and through its strains the errant husband is led back to love and decency. Length, about 990 feet.



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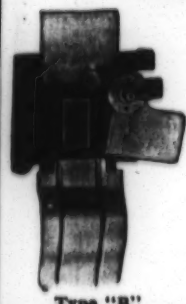
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Kleins Optical Co., 52 State St., Chicago, Ill.  
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.

## Kalem Films

### THE JAPANESE SPY

ISSUED WEDNESDAY, SEPT. 21. Length, 975 feet  
This 20th Century war story is a real novelty, with genuine Japs.

### THE CONSPIRACY OF PONTIAC

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This spectacular and very interesting story is an exact reproduction of the incidents as they transpired leading up to the attack on the little settlement of Detroit in the year 1763.

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## Reviews of Independent Films

**Western Justice** (Bison, Sept. 6).—We are reluctant to think that the style of lynch law meted out to the horse thief in this film story is Western justice—at least, not Western justice of the present date, as the title and the picture would indicate. Picture makers owe something to truth, and the films should not be made to lie, especially where the lie is a libel of such wide proportions. Lynchings there are, but they are no longer employed for the suppression of the ordinary horse thief, and it is doubtful if in the old days a lynching was ever perpetrated with quite the joyful indifference that is represented in this picture. Did the censors see this film? Do the censors see any Bison films? The story of this picture has no other apparent object than to show the manner of the lynching. The thief with his hands tied behind him and a rope stretching from his neck to the limb of a tree above, is left astride of a horse which is without bridle. Then the lynchers ride away, and when the horse gets ready to follow it's good-bye horse thief. We are spared this detail in the picture, but we see the horse come home and we see the cowboy lover laugh merrily over the affair. It is the picturing of a crime merely for the sake of showing the crime, and as such should not be exhibited.

**The Girl Next Door** (Powers, Sept. 6).—It is a disagreeable duty to be obliged to point out a second offense against decency in the work of the Powers Company so soon after the first offense has been criticized. The present offense is only a little one, but it emphasizes the fact that a more refined standard of propriety should be introduced into the Powers producing department. Some things that may be done freely on a burlesque stage are not just the thing for motion pictures that go before unsophisticated family gatherings in every town and village in the country. In this film an artist and the girl next door, who appears to be a burlesque or chorus girl, receive the wrong laundry packages. Each opens the bundle intended for the other, and great pains are taken in the pictures that nothing shall be left to the imagination regarding the nature of the contents. Underwear of the most intimate character is most conspicuously displayed in both cases and serves for the joyous and innocent introduction of the two young people to each other. One can imagine this film on exhibition in some country town, where the house manager has been earnestly declaring how beautifully innocent all motion pictures really are. Possibly he has the good pastor and the brothers and sisters there to see for themselves. Then on the screen comes this film or *The Burlesque Queen*. Exit committee. Enter local censors. The story of the film doesn't amount to much. The artist paints the girl's portrait from memory, and when she discovers the fact she refuses to marry the backer of the show and accept the love of the artist. The acting is fair excepting that the landlady talks too much to the camera.

**The Innocent** (Powers, Sept. 6).—The impossibility of this picture story as a comedy appears to have been overlooked. The situation that would result from a young man marrying the mother of two girls with whom he had previously quarreled, thus putting him in a position to make it extremely interesting for the young ladies, should have been apparent. In this story we have the quarrels and the marriage to the mother, but that is about all. The quarrels are not such as to inspire our sympathy. They merely show the young man as an idle flirt who flits with his golden engagement ring from girl to girl, hug to hug, and kiss to kiss, finally landing with the mother, whom he marries. The acting is fairly good.

**Mother** (Thanhouse, Sept. 6).—This is mild melodrama of conventional construction, but with an ending that appeals to the sympathies. A country boy runs away from home because his father wants less "book learning" and more work. After becoming a great city lawyer son returns to the old home only to find that the family has disappeared. One would think that he would have kept in communication with his mother if he loved her so much, but it appears he did not, and he is therefore in ignorance of the fact that she is now a widow living in the city as a dressmaker. A reunion is brought about by the arrest of the mother on a false charge of shoplifting and the appearance of the son in her behalf at the solicitation of his sweetheart, a salesgirl in the store, who braved the displeasure of the hard-hearted merchant and championed the cause of the dressmaker. The father is too violent in his abuse of the son in the early scenes, but the other parts are well-taken.

**His Indian Bride** (Champion, Sept. 7).—An attempt is made in this picture to show the chilly reception that might be expected by an Indian girl marrying into an Eastern white family. The idea, which is rich in dramatic possibilities, is here treated, however, in awkward melodramatic style, and the acting is amateurish. In one or two scenes only is there natural expression of feeling. The Indian wife discovers her sister-in-law committing the heinous crime of kissing a young man. She protects the white girl by assuming the terrible guilt, and when her husband very naturally shows his displeasure she goes back to her people in a huff. But she had previously sent home for \$20,000 (lucky Indians!) and given it to her father-in-law to save him from suicide and ruin, and when hubby learns this and sister-in-law confesses to

the kissing crime hubby rushes West and brings his wife back.

**Moonshiner's Daughter** (Nestor, Sept. 7).—She wears a neat shirtwaist, though living in a log cabin, and all the other characters dress too neatly for the supposed circumstances, but the acting is generally good, being naturally expressive and free from melodramatic posing. The story is a little confusing at first in identifying the characters, but after we get acquainted with them the narrative runs smoothly. The girl has a mountain suitor and a "dude" admirer from the city who is hunting in the neighborhood. Her father orders both to begone and would have killed them with buckshot if the girl had not taken the precaution of knocking the hammer from the gun with an axe. Finally the mountain lover wins the approval of the girl's father by pretending to shoot the "dude." The old man appears too easily satisfied by this ruse, but it gets by in the picture; so why complain?

**The Caprice of a Dame** (Ambrosio, Sept. 7).—The moral code of this "dame" is not such as would recommend her to American society, and for this reason it would have been better to have left her in Italy, whence she came. Her caprice consists of infatuating a young peasant and admitting him to midnight visits to her apartments. When she tires of him she gives him a purse of money, which he spurns. Then he goes back to his weeping sweetheart of the old days and is forgiven. The acting is better than the story and some of the scenes are quite beautiful.

**Fricot Has Lost His Collar Stud** (Ambrosio, Sept. 7).—In Fricot's search we have smash, crash, splash, all of which amounts to trash.

**A Sister's Sacrifice** (Imp., Sept. 5).—To save her brother, who had embezzled ten thousand dollars from his employer, a girl accepted an offer of marriage from a wealthy old man who had been courting her. Her acceptance fell into the hands of an unfaithful son who had also been sufficiently charmed by the girl in question to wish to marry her. Consequently he paid off the ten thousand dollars and married the girl, who declined being rescued from marriage by her penitent brother. What the old gentleman thought of this rearrangement of his plans, and whether he ever became reconciled to his son and his daughter-in-law, the film does not disclose. The girl and her brother have a telling scene at the opening of the story, and they do the best work throughout. Their acting is considerably better than the plot warrants, especially at the marriage.

**A Child's Unconscionableness** (Film d'Art, Sept. 8).—The English that appears in this title and later in some of the explanatory notes would not be termed felicitous; still, that need not affect the story unfolded. In this case, indeed, the story is prettily told, although it lacks originality in its preparation, climax and denouement, and it is presented with excellent taste. After all the members of a household, except a little girl, have been removed by the author on one pretext or another, a robber enters the house. The girl awakes from her sleep to find him riding her father's desk. Innocently taking his presence as a matter of course, she brings out refreshments for him. The thief, of course, is so touched that after his hostess falls asleep again he restores the fished valuables and retires empty handed. Although the thief is inclined toward melodramatic flourishes, the acting in the main is faithful and human. The two main roles, the thief and the child, are the most interesting.

**The Speech of the Minister** (Film d'Art, Sept. 8).—There is some very good acting here of the volatile French variety typical of Parisian comedy. The preparation of his speech and his rehearsal before his wife and his little son are good scenes in themselves. Arrived at the Chamber of Deputies, he can't find his manuscript. Returning home, he discovers it indeed, "but in what a place!" As his son's hobby horse lacked a tail, the boy had utilized the speech by rolling it into a cornucopia that made as perky an appendage as ever adorned any horse. The minister rescued his manuscript, and there the tail ends with the remark that the speech "got a great success" when it was finally delivered. According to the demands of successful films of this kind, there are no halts in the action. In fact, the delivery of the speech is abridged to a mere suggestion. The minister's role is consistently portrayed throughout, and the ensemble acting in the Chamber of Deputies is well managed.

**Wanted—An Athletic Instructor** (Defender, Sept. 8).—This discursive narrative rambles along a devious path that almost loses its way. In answer to an advertisement, various applicants presented themselves at Mr. Strong's gymnasium as applicants for the vacant instructorship. The choice seemed to fall on an awkward but husky gentleman from the rural districts, until finally a timid little weakling engaged him in combat and put him to rout. Then follows another of those pursuits dear to the heart of the moving picture man. After running themselves out of breath the two combatants end in a policeman's grasp. The acting is of the rough and tumble variety. It is vivacious enough to fulfill the requirements of the film and to get a good many laughs from the specta-

## ★MELIES RELEASES★

SEPTEMBER 15, 1910

### In the Mission Shadows

A Gripping Texas Drama. Approximate length, 950 feet.

SEPTEMBER 22, 1910

### The Salt on the Bird's Tail

A story novel in conception and excellently well performed. Approximate length, 950 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

#### LICENSED FILM RELEASES.

	Feet.
(Bio.) Wohawk's Way. Drama.....	991
(Pathe) Good Clue. Com.....	441
(Pathe) Hunting the Panther. Scenic..	450
(Selig) Little Boy. Drama.....	500
(Lubin) Green Horn and Girl. Com..	980
Sept. 13, 1910.	
(Edison) Great Secret. Com.....	990
(Vita.) Sepoy's Wife. Drama.....	990
(Gau.) Easy Winner.....	...
(Gau.) Powerful Voice.....	...
Sept. 14, 1910.	
(Pathe) Two Sisters. Drama.....	975
(S. & A.) He Met the Champion. Com..	485
(S. & A.) Whist. Com.....	545
(Urban) Artisan. Drama.....	500
(Kalem) Little Mother. Drama.....	980
Sept. 15, 1910.	
(Bio.) In Life's Cycle. Drama.....	997
(Selig) Schoolmaster of Mariposa.....	1000
(Lubin) Mrs. Livingston's Pride. Drama	500
(Melies) The Mission Shadows.....	950
Sept. 16, 1910.	
(Pathe) Unconscionable Heroism.....	...
(Edison) Bumpious as a Fireman.....	...
(Edison) From Arctic to Tropics.....	...
(Kalem) Leap for Life. Drama.....	985
(Vita.) Two Walls and a Stray.....	985
Sept. 17, 1910.	
(Pathe) The Vagaries of Love.....	...
(S. & A.) Pony Express Rider.....	...
(S. & A.) Hank and Lank.....	233
(Vita.) Lunatic at Large. Com.....	997
(Gau.) Dummy in Disguise.....	...
(Gau.) Poems in Pictures.....	...
Sept. 18, 1910.	
(Bio.) Summer Tragedy. Com.....	987
(Pathe) False Friend. Drama.....	558
(Pathe) Trip to Isle of Jersey. Scenic..	397
(Selig) Bertie'selopement.....	...
(Lubin) Zeb, Zek and the Widow. Com.	925
Sept. 20, 1910.	
(Vita.) Jean, the Match-Maker. Com.....	1000
(Edison) Unselfish Love. Drama.....	1000
(Gau.) Tactics of Cupid. Drama.....	...
(Gau.) Sunset. Scenic.....	...
Sept. 21, 1910.	
(Pathe) Arizona Romance. Drama.....	990
(S. & A.) Close Shave. Com.....	553
(S. & A.) A Flirty Affliction. Com.....	416
(Kalem) Japanese Spy.....	...
(Urban) Corsican Vendetta. Drama.....	...
(Urban) Scenes in China Travel.....	...
Sept. 22, 1910.	
(Bio.) Oath and the Man. Drama.....	997
(Selig) The Sergeant.....	1000
(Lubin) (Not reported).....	...
(Melies) Salt on Bird's Tail.....	940
Sept. 23, 1910.	
(Pathe) Max in a Dilemma. Com.....	446
(Pathe) Mexican Tumblers. Acrobatic..	476
(Edison) Jar of Cranberry Sauce. Com.	495
(Edison) Almost a Hero. Com.....	485
(Kalem) Conspiracy of Pontiac.....	975
(Vita.) Modern Knight Errant. Drama	997
Sept. 24, 1910.	
(Pathe) Simple Mistake. Com.....	950
(S. & A.) Tout's Remembrance. Drama.....	1000
(Vita.) Renunciation. Drama.....	990
(Gau.) Reserved Shot. Drama.....	...
(Gau.) Times Out of Joint. Com.....	...

#### INDEPENDENT FILM RELEASES.

	Feet.
(Imp.) Two Daughters.....	995
(Eclair) Between Duty and Honor.....	820
(Yankee) Captured by Wireless.....	1000
Sept. 13, 1910.	
(Bison) Cowboy's Matrimonial Tangle ...	...
(Powers) Tell-Tale Perfume.....	...
(Powers) Day of Pleasure.....	...
(Thanhouse) Tangled Lives.....	1000
Sept. 14, 1910.	
(Champion) Wild Goose Chase.....	930
(Atlas) Animated Powders.....	450
(Atlas) Monkey Rhines.....	500
(Ambrosio) Iron Foundry.....	...
(Nestor) Law and the Man.....	956

#### THE HAPPY SOLDIER.

"A soldier of the Legion.  
Lay dying in Algiers."  
While a thousand weeping women  
Watched him through a flood of tears.  
But he murmured, as his life-blood  
Ebb'd at each convulsive throb:  
"Gee! I'm glad I left the army.  
For this moving picture job!"  
—Puck.

#### FIGHTING \$500 TAX IN MONTREAL.

The picture men of Montreal have appealed from the decision of a lower court in the matter of the \$500 per year license tax which it is sought to impose upon them. They claim that with the small seating capacity of their houses and the low prices charged the tax is prohibitive.

#### NEW VITAGRAPH ANNOUNCEMENTS.

New Vitagraph releases announced in the latest bulletin include the following: Oct. 4, *Ransomed, or, A Prisoner of War*; Oct. 7, *The Last of the Saxons*; Oct. 8, *The Sage, the Churn and the Widow*; Oct. 11, *Brother Man*; Oct. 14, *On the Door Steps*.



Sept. 15, 1910.	
(Defender) Game for Life.....	1000
(Dramagraph) (Not reported).....	
(Film d'Art) Temptation of Sam Bot- tles.....	1000
(Imp.) Dixie.....	603
(Lux) Selfish Man's Lesson.....	350
(Luz) Aunt Tabitha's Monkey.....	
Sept. 16, 1910.	
(Capitol) Round Trip \$5.98.....	1000
(Thalhouser) Stolen Invention.....	
(Bison) For a Western Girl.....	
Sept. 17, 1910.	
(Gt. Northern) Out for a Picnic.....	
(Italia) The Falconer.....	
(Powers) Pugilist's Child.....	
Sept. 18, 1910.	
(Eclair) Blind Man's Dog.....	
(Imp) Debt.....	
(Yankee) White Squaw.....	1000
Sept. 20, 1910.	
(Bison) (Not reported).....	
(Powers) Husband's Sacrifice.....	
(Thalhouser) (not reported).....	
Sept. 21, 1910.	
(Ambrosio) (Not reported).....	
(Atlas) Trailing the Black Hand.....	
(Champion) White Princess of the Tribe.....	900
(Nestor) (Not reported).....	
Sept. 22, 1910.	
(Defender) (Not reported).....	
(Dramagraph) (Not reported).....	
(Film d'Art) (Not reported).....	
(Imp.) New Butler.....	
(Lux) (Not reported).....	

# FILMS OF THE ARCTIC.

Harry Whitney, the big game hunter who has just returned from an Arctic hunting trip, brought with him several hundred feet of motion picture negatives of Arctic hunting and Eskimo scenes.

## MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—  
News of Film Theatres and Affairs.

Manager Barry, of the Star, Belfast, Me., returned from his vacation Sept. 6. The house has been redecorated and presents a very attractive front.

Messrs. Eliza and Elsie have leased the Majestic Building at Angola, Ind., and have installed a complete new outfit of the Edison make, opening Sept. 5 to large business. The motion picture business continues to flourish in Houston, Tex. The Empire is enlarging its quarters and will enter the vaudeville field under management of R. B. Morris.

At Biloxi, Miss., the Pictorium (P. S. Antonio), a bill that drew capacity business was presented Aug. 15-21. The benefit for a local band, Aug. 14, was well attended. Business continued good Aug. 22-26. Audiences well pleased.

It is reported in Bellefontaine, O., Harry Hill's home town, that Mr. Hill has signed a contract with the Selig Company to close the Harry Hill Wild West Show and use his performers, horses, etc., in making a series of Wild West films.

The Plaza, the new motion picture theatre at Springfield, Mass., opened Aug. 29 to large business.

Exhibit (George Lane). The Lion Tamer film pleased packed houses at Lancaster, O., on Aug. 27.

At Plymouth, Mass., the Pastime Theatre (Herbert S. Clark) opened Aug. 19 to good business: vaudeville and pictures.

The warm weather at Cumberland, Md., in the last two months has not affected the attendance in the least. The Star, Dreamland and the Victoria are taxed to capacity every night. Dreamland has changed management; it is now under J. J. Kirk, who formerly had charge of the Welland, now known as the Victoria. The place is remodeled and looks like a new house. The Star will also make several changes in the next few weeks.

The Family Theatre at Tamaqua, Pa., is being rebuilt. Mr. Peterson, the proprietor and manager, is providing every comfort for his patrons. The house will accommodate about 600 people and will open with vaudeville about Sept. 20.

The Gem Theatre at Little Rock, Ark., opened its doors on Labor Day. Amusement lovers have long waited for a first-class picture and light vaudeville house, and now they have it.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic have had good business: bills good and pictures entertaining Aug. 22-27.

Alpena, Mich., is to have a new motion picture house. Patrick Culligan has recently built a fine one, opposite the Palace Theatre. It will be the finest in the city, with a seating capacity of about 200. It has a good sized stage and two dressing rooms. The lobby is finished in marble and oak, making a very neat appearance. The house is named the Lyric, and will be leased and managed by "Dude" Doyle and Rex Fitzgerald, two very popular young business men of Alpena.

At Alpena, Mich., the Palace (Charles Richel) is doing excellent business. Good films are being shown here and the singing is very good. The Majestic (William Hall) is doing S. R. O. business; good films are also the feature of this place. And the singing of Mr. Hall is appreciated. The Royal (Joseph Avotie) is also doing good business. The singing of Ralph Michaud makes a decided hit. Ralph is the possessor of a good voice, and he is one of the best singers in Alpena, his voice is distinct and clear. Every Saturday night the team of Hill Brothers give a specialty, and, judg-

ing from the packed houses, they are very much appreciated.

At Beardstown, Ill., the Dreamland Theatre, owned by Charles Qualintance for the past two years, has been sold to Collier Brothers, of Jacksonville, Ill.

This week, Aug. 22, was marked by the opening of three new picture houses at Tulsa, Okla. The Pathe (J. H. Bission), the Majestic (R. Stevens), and the Usses (Mr. Helfry). The Majestic is the third moving picture house that Robert Stevens is the pioneer in this section in the moving picture business, and his connection with a house assures its success.

At Utica, N. Y., the Hippodrome (P. L. Clancy) presented vaudeville and pictures to good business, Aug. 22-27.

At Goshen, Ind., Manager Franklyn Fox, of the Irwin, reports fine business all week Aug. 20-3.

Announcement of the reopening of the Bijou, Aug. 24, at St. John, N. B., was premature, as the house reopened 29, under management of Ed. La Barre. Alterations have been made to the interior and the seating capacity enlarged. The Nickel will be in the hands of the painters and decorators for a few days, reopening Aug. 31 with J. W. Myer as a special feature. Eva Westcott in a one-act play was the feature at the Lyric Aug. 22-24.

At Staunton, Va.—The Wonderland continues to good business. The Lyric: Good business Aug. 29-3. J. Letterman, formerly manager of the Auditorium, at Charlottesville, Va., has purchased the Arcadia here and will improve and run it in the future.

The New Scenic, at Waterloo, Ia., opened Aug. 29 and played to 1,500 admissions that night. Gladys Sayles, who formerly sang at the Princess Theatre, is in Waterloo and will sing there again for three weeks while the regular singer, Miss Miller, is away on her vacation. The New Crystal will probably open Sept. 15, as it is rapidly nearing completion. Nick Weber, manager of Dreamland, is at Lost Lake getting ready for the Fall flight of ducks. He is building a lodge and will camp there for some time this Fall.

At Newport, R. I.—The Opera House, Bijou, and Star played to good business Aug. 29-3, the former having S. R. O. houses all week.

At Sunbury, Pa.—The People's Theatre: Manager J. N. Blanchard, who has one of the most up-to-date houses of the town, still continues to draw record-breaking crowds for his motion pictures. No vaudeville at this house.

At the Bijou, Willimantic, Conn., Annette Lundy, a new singer, is making good, and the new enlarged screen shows much better pictures. At the Scenic La Belle Lenora sings in the spotlight most effectively to enormous crowds. The Opera House (John H. Gray): Opened Aug. 25 with vaudeville and independent pictures. Grant, juggler, and Rose Sharon did clever stunts Aug. 29-3.

At Dreamland, Reno, Pa. (J. J. McFadden), excellent business the entire week Aug. 29-3. Viola Dale in illustrated songs is proving very popular. Family Theatre (Albright and McCarthy): Good business Aug. 29-3.

At Pottsville, Pa., a new house, the Majestic, costing \$35,000, opened Sept. 1 and is doing big business.

The automobile road races attracted big crowds to Elgin, Ill., Aug. 26, 27; consequently both nights the vaudeville theatre and moving picture houses did a turnaway business.

Motion pictures continue to draw full houses at the Empire and Gem, at Ft. Madison, Ia.

## PARKS AND AIRDOMES

The Outdoor Season Well Advanced in Various Cities—Notes of Openings.

At the Biloxi, Miss., Airdome (J. Israel), crowded houses Aug. 15-20, with moving pictures. Audiences very much pleased with the excellent pictures and new management. A bill that drew good business Aug. 22-26, despite the rainy weather. The King's funeral pictures drew capacity business, while Uncle Tom's Cabin pictures drew the largest audience of the season.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten), the William Grew Stock co., Aug. 14-20, presented an American Gentleman Abroad and Who's Brown? As the butler in the last production of the company's season. The entire cast aided in the successful result. Business good. 21-27 the company will present Jane Eyre the first part and Who's Who the latter part of the week. The William Grew Stock company presented two changes of bill Aug. 21-27. Jane Eyre and Who's Who. Both plays were presented in the usual good style and pleased excellent business. Company will present My Man and The Gay Deceiver Aug. 28-3.

At Frank Head's Airdome, Hot Springs, Ark., the Lorimer and Leigh company in repertoire, Aug. 15-21, drew capacity. Yama Yama Girls Aug. 22-28.

At Washington, Pa., the Airdome Amusement Company (F. R. Hallam). Haliday Stock company played to good business entire week Aug. 15-20. Plays: A Gentleman Burglar, Wronged, Girl in Command, King of the Desert, In Arizona, Queen of the White Slaves, 22-27. Howard Stock company: Aug. 29-3. Haliday's comedians: 4-9. Haliday's Players.

At the Coliseum (Oscar Nix), Tulsa, Okla., Big Bill Rittner company Aug. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910. The Orcutt Lake Airdome (Professor Bishop), Aug. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910. Presented strong vaudeville attractions to good business.

At the East Liverpool, O., Airdome (William Gillman, mgr.) week Aug. 22 Phil Maher Stock company presenting The Man

from the West, Saved from the Sea, New York by Night, Marked for Life, Killarney, In Montana; pleasing company to usual good business. Week Aug. 29: Haliday Stock company presenting Wronged, In Arizona, A Gentleman Burglar, The Girl in Command, Wedded and Parted, Queen of the White Slaves.

At Lancaster, Pa., Manager A. L. Barr presented John W. Vogel's Minstrels Aug. 18 to an overflow house.

Silverview Park, tried "Louisville's Gold Storage Plant," had a fine week Aug. 21-27. The Banda Roma extended its engagement there and gave twice daily unusually excellent concerts embracing classical and popular selections. Manager Columbus Senior has reason to be pleased with the success of his season. Fontaine Ferry with ideal weather enjoyed a prosperous week Aug. 21-27. Appearing there are John Nee and Carrie Starr, the Original Newsboys' Quartette, Obeerta Sisters, Ward and Curran, and Alexander and Scott. Marie Florence pleased as soloist with Greg's Band.

At Holling Green Park, Sunbury, Pa., Manager Blanchard gave the record-breaking crowds high-class vaudeville and moving pictures Aug. 29-3. At Island Park (H. V. West) they are also drawing record-breaking crowds to their Ostich Farm and motion pictures Aug. 29-3.

At Washington, Pa., the Airdome Amusement Company (F. R. Hallam): Howard Stock company Aug. 22-27. Plays: In the Serpent's Power, The Counterfeit's Wife, A Married Bachelor, A Man Among Men, In the Hills of Old Kentucky, Diamond Swamp, Jesse James; fair co.; good business. Haliday's Comedians Aug. 31-3. Haliday's Players 5-10. Herschel-Mayall Stock company 12-17.

The Flint, Mich., Airdome (W. M. Harris) closed a very successful season Sept. 4.

Jersey City, N. J., has not less than twelve airdomes all doing big business.

The Albert Airdome just opened with motion pictures at Terre Haute, Ind.

At the Mexico, Mo., Airdome (A. B. Waterman) the Rag-Time Tramps Musical Comedy company 15-20, pleased. The Leighton Comedy company 22-27; the Kelly-Sherman Stock company Aug. 29-3.

The Airdome (Dixon and Stewart) at Clinton, Ia., just closed a very successful Summer business with stock company of which Lionel Morrie and his wife, Marguerite Leasure were the principals. The company has put on twenty-four different plays during the season in a very creditable manner, pleased their patrons and made many personal friends.

At Shredy's Freebody Park (Charles R. Cooke, manager), Newport, R. I., Burke's The Foolish Factory, Three Benauds, Two Roses, Elsie Page, Transferred's Pony and Dog Circus, Lester and Kellett, Four Henrys, Burns and Lawrence. Record business Aug. 22-27.

At the Crystal Airdome, Guthrie, Okla., Typewriter Girls Musical Comedy company Aug. 14-20; company fair; good business. Company reports good season. Raymond Teal Musical Comedy company 22-28. Repertoire: The Man Behind, Papa's Boy, My Friend from Australia, The Rounders, The Bell Boy, Variety Isle company; exceptionally strong; did excellent business; playing to S. R. O. every night; company scored decided hit in Variety Isle on Friday Society Night. Teal in blackface stunts is "one best bet"; always good.—ITEM: Raymond Teal company and Zinn's Musical Comedy company have combined under name of Raymond Teal Musical Comedy company, with Mr. Zinn as musical director; combination making present company very strong; report fine business. Helen Hall Repertoire company Aug. 28-3.

At the Dubuque, Ia., Airdome (Jake Rosenthal): Harvey's Stock company in Fogg's Ferry and Down on the Farm played to capacity Aug. 21-27. Same co. in Dora Thorne and A Daughter of Satan Aug. 29-3.

At Central Park, Dover, N. H. (Edward F. Galligan, mgr.), Aug. 15-20 J. W. Gorman's Star Vaudeville company, consisting of the Great Darmody, McNish and McNish, Richardson and Montrose, Three Mitchells, and Ray Soper, gave immense satisfaction to usual good attendance in the Rustic Theatre, and the diving horses, King and Queen, as a free attraction, proved a great drawing card and was fully appreciated. A very good vaudeville bill by Michael Braham, Baker and Murray, Warren and Brockway, the Cowboy Four, the Elmores, in the Rustic Theatre, and Torrelli's Dog and Pony Circus as a free attraction, drew fair business Aug. 22-27. Vaudeville Aug. 29-3.

Bohumir Kyri and his band are the headline attraction at Electric Park, Kansas City, Aug. 21-27, and drew large crowds nightly. The band scored heavily at the opening concerts and gives promise to become very popular.

At the Fort Scott, Kan., Airdome (Harry C. Enrich) the Whyte Dramatic company had very good business and gave satisfaction Aug. 15-20. Plays given: La Belle Marie, Captain Backett, The Other Woman, Beyond the Rockies, and The Yankee Doodle Detective. Gordon's Associate Players open 22 for two weeks. Gordon's Associated Players Aug. 22-28 to good business; very good company. Plays presented were: The King's Rival, Sherlock Holmes, The Red Circle, and A Child of the Wilderness. Same company Aug. 29-3.

At the Hot Springs, Ark., Airdome (Frank Head) The Yama Yama Girls Musical company Aug. 22-27 in repertoire enjoyed good business. Great Western Dramatic company Aug. 28-3.

At Washington, Pa., the Airdome Amusement Co. (F. R. Hallam). Haliday's Comedians (a new company organized here) opened Aug. 31-3; fair co.; good business. Plays: Roonoke, Lost and Won, A Gambler's Wife. Will Musical

Comedy co. 5-10.—ITEM: Oct. 2-8 the Washington, Pa., centennial will be held and several amusements and concessions are now booked by William Irwin, chairman of this committee, but the list is not yet complete. The feature of this occasion will be the Wright Brothers' aeroplanes flights.

Merryland Park is one of the most popular places of amusement in Cumberland, Md.; there were nights and it filled to capacity; the bill consists of three vaudeville acts and two runs of motion pictures.

At Luna Park, Johnstown, Pa. (John Hishel): Sept. 13-16: Interstate Fair, with Street Orpheum as free attraction.

The Moscor Carnival company and a special Labor Day programme encountered rainy weather at Rogers' Band Park, Goshen, Ind., Sept. 6, and the attendance consequently poor. The Moscor fair business and giving moderate satisfaction.

At Waterson, Ia., Electric Park (Herbert Praker) season closed Labor Day with 11,000 admissions. Season the best in the history of the park.

The local park season at Kansas City practically ended with the big Labor Day celebration. Electric and Forest closing on that day, while Fairmount will remain open for a time yet. The second annual Missouri Valley Fair and Exposition will be held at Electric Park for two weeks, beginning Sept. 1.

Maple Beach Park, Albany, N. Y., closed a prosperous season Sept. 5. A pleasant event of the occasion was the presentation of a diamond scarf pin to Manager J. J. Charlin in recognition of his excellent service as director of this Summer resort.

At Rock Springs Park, East Liverpool, O. (J. H. Maxwell): Great Labor Day celebration drew thousands to this popular resort, which closed its regular season on this day. Tri-State Fair, Sept. 29-31.

Naturium Park at Spokane, Wash., closed its regular season Sept. 5, but it is announced that the park will be open to the public until the end of November. R. A. Wilson, superintendent of the Washington Water Power Company, which owns the park, says the season was the best in the history of the city.

At the Cedar Rapids, Ia., Airdome the Morgan Stock company closed four weeks of very good business Sept. 5-10. This company made many friends here. The Grand Rapids, Mich., Airdome (A. J. Gillingham), Lena Rivers Aug. 22-3. The Wagon of Min Sept. 4-10.

## THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Miller Brothers' Wild West Shows are booked for two performances on Sept. 17 at Perry, Ia.

Barnum and Bailey's circus did better business in Spokane, Wash., on Aug. 15, than in any other city this season, according to Glenmore Davis, publicity representative. Many were turned away at the afternoon performance. The parade was featured. Buffalo Bill will be in Spokane on Sept. 5 on his farewell tour.

Barnum and Bailey's Circus is expected at Tulsa, Okla., on Oct. 30.

Forepaugh and Sells Brothers' Circus pleased good business Aug. 23 at Cortland, N. Y.

Ringling's Circus is billed for two performances at Topeka, Kan., Sept. 5. The Strobel air ship, in lights around the grounds and over the city, the American Ladies' Concert Band, Parker's Midway Shows, and Fain's Pyrotechnic company's displays of fireworks, are among the amusement features of the Kansas State Fair, to be held at Topeka, Sept. 10-17.

Barnum and Bailey's Circus gave four excellent performances at Seattle, Wash., on Aug. 23, 24, which were well attended.

Miller Brothers' Wild West did good business at Elgin, Ill., Aug. 29, and Mr. Arlington says they had a good week at Silverview Park, Chicago.

The Wortham-Allen Carnival company showed during the week of Aug. 22-27 at Beardstown, Ill., and enjoyed a fair business.

Forepaugh and Sells' Circus will appear at Beardstown, Ill., Sept. 13, and indications point to a big business, as they have not showed there for several years. Mollie Bailey's Great Southern Railroad Shows satisfied well filled tent at Clarksville, Tex., on Aug. 27.

On Aug. 27, at Fort Dodge, Ia., Ringling Brothers' Circus entertained the biggest crowds ever seen in that city. Roughly estimated at 40,000 admissions at the two performances.

John Robinson's Circus gave two fine performances at Staunton, Va., on Aug. 29, and pleased big business.

The Dode Flak Circus Aug. 26 gave entire satisfaction to full tents; two performances at Morrison, Ill.

Ringling Brothers' Circus Aug. 25 gave two excellent performances to capacity at Fairbault, Minn.

At Racine, Wis., Miller Brothers' Ranch 101 Wild West packed their canvas twice Aug. 30, and well deserved the patronage.

Electric Park, Waterloo, Ia.: Season will close Sept. 5. This has been one of the best seasons in the history of the park. James Bachford, treasurer, has gone to Marshalltown, where he is treasurer of the Odeon Theatre.

Adam Forepaugh and Sells Brothers' united shows exhibited at Bellefontaine, O., Sept. 2, to two big audiences. The menagerie was large and abounding in interest and the circus performances clear and highly entertaining. Although Bellefontaine has been visited this Summer by Robinson, Buffalo Bill and Pawnee Bill and the Forepaugh-Sells shows, it is now reported that Miller Brothers' 101 Ranch will exhibit there this Fall.

The Hagenbeck-Wallace Circus was handicapped by heavy rains at Portsmouth, O., Sept. 5, but gave two pleasing performances to fairly good business.

The Ringling Brothers' Circus will exhibit at Wichita, Kan., Sept. 19.

Barnum and Bailey's Circus pleased two large audiences at Salem, Ore., on Aug. 27. Excellent attraction.

Ringling Brothers' Circus is coming to Little Rock, Ark., Sept. 24.



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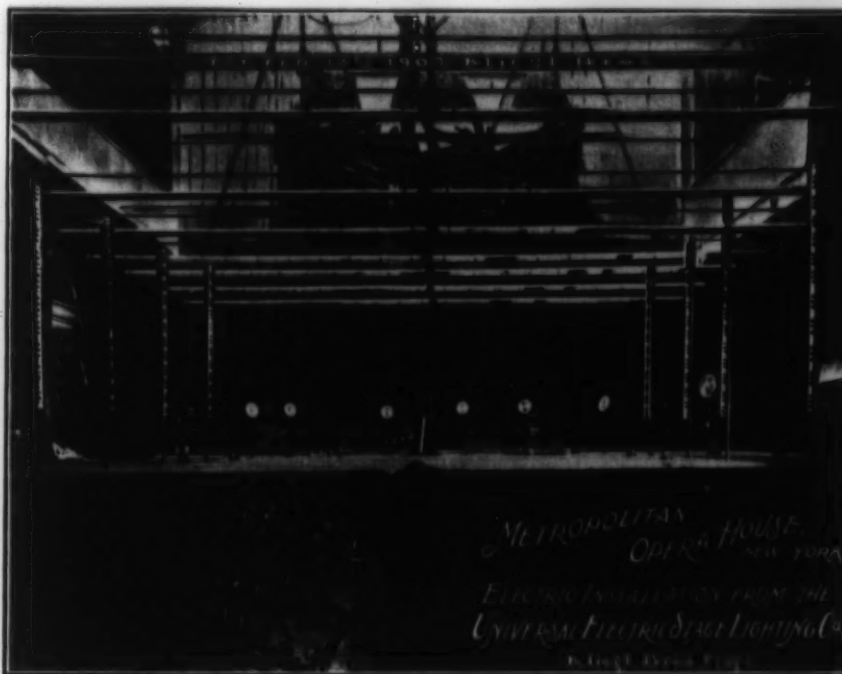
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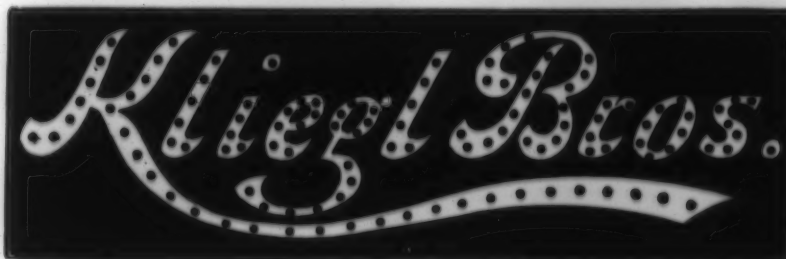
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